













# HISPANIA

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# HISPANIA

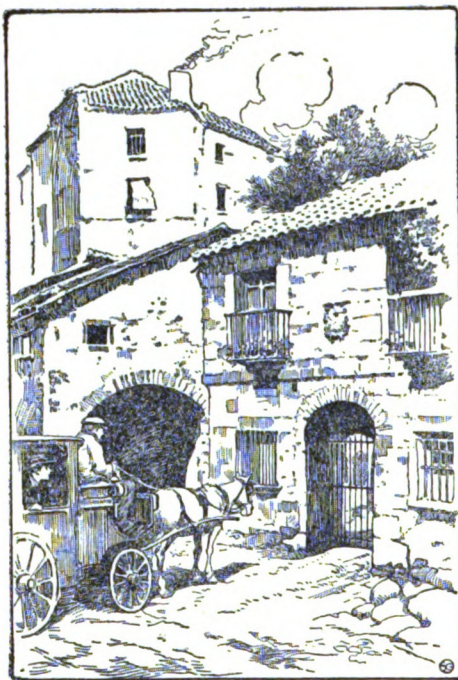
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## HISPANIA

VOLUME IX

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NUMBER 1

**SIDELIGHTS ON THE SPANISH THEATERS  
OF THE EIGHTEEN-THIRTIES**

That the Spanish stage was in a sorry plight just before the advent of Romanticism is a matter of common knowledge. The theaters themselves were wretched buildings, the scenery and costumes dingy and inappropriate, the actors often ignorant (there were exceptions, of course) and incapable, and new plays by native authors were few and far between. Larra, whose articles cover the period from the late 1820's to the year 1837, often uses *decadencia* and similar words with regard to the theater, and his impressions are confirmed by the witness of his contemporaries. The suggestions which he offers for the improvement of the stage reflect keenly upon the state of affairs making them apposite.

If the audiences and critics had reason to be displeased, the authors of the plays presented had a still greater right to depression and despondency. They received little glory and even less financial reward for their labors. Larra gives us considerable information concerning the trials of those who were courageous enough to write for the stage; consider, for example, his *Carta a Andrés, escrita desde las Batuecas por el Pobrecito Hablador*.<sup>1</sup> One of the interlocutors is an author who is speaking of the booksellers of Madrid, saying: ". . . No hay dos librereros hombres de bien. ¡Usureros! Mire usted, días atrás me ofrecieron una onza por la propiedad de una comedia extraordinariamente aplaudida; . . . Si es en el teatro, cincuenta duros me dieron por una comedia que me costó dos años de trabajo, y que a la empresa le produjo doscientos mil reales en

<sup>1</sup> Larra published the *Probrecito Hablador* from August, 1832, until February, 1833. The article referred to will be found in Larra's collected works, e.g. the edition by Garnier, Paris, no date, Vol. I, pp. 46 ff.

menos tiempo; y creyeron hacerme mucho favor." He figures that his work has thus brought him a *real* and a half per day; and at that he was forced to employ many intrigues to have the play passed by the censor and produced by the theater. He concludes, therefore, that he will translate Scott and Cooper, or rather, retranslate them from the French versions, which the booksellers will pay for at a reasonable rate ("*doce reales . . . el pliego de imprenta*"); or he will translate any French plays which come into his hands, for they will bring him as much as would original dramas, and by not signing his name he can be indifferent to their fate. "*¿Qué quiere usted? En este país no hay afición a esas cosas.*"

The figure which Larra mentions, fifty *duros* (1,000 *reales*) was by no means exaggeratedly low; one to two thousand *reales* seems to have been about the normal price paid by a manager for the right to produce a play, and the booksellers might give five hundred *reales* for the ownership of the copyright and the rights of publication. Larra, speaking again in *El Pobrecito Hablador* of the author of a play, says ". . . se le dan luego mil o dos mil reales, lo menos, por su trabajo. . . ." True, a regulation had been promulgated in 1807 providing that authors should receive a definite per centum of the box-office receipts of their plays, both in Madrid and in the provinces, but this law had become a dead letter. In Madrid authors received what the managers chose to pay them, and provincial theaters obtained fraudulent copies and paid nothing.<sup>3</sup>

It must not be thought, however, that an author always received as much as a thousand *reales* for an original play. Bretón de los Herreros, for example, received only three hundred for his highly successful *A Madrid me vuelvo*, which ran for nearly a month.<sup>4</sup> Gil y Zárate tells us what it cost him to earn four hundred *reales*:<sup>5</sup> six months to write the play, three for the star actor to consider it, three more before the committee read it, a month to rewrite the piece, two more for it to be reconsidered, and five months more before it was finally played. "*Y luego sea usted autor dramático.*" he says.

<sup>2</sup> *Postfigaro. Artículos no coleccionados de D. Mariano José de Larra.* (Ed. by E. Cotarelo) Madrid, 1918. Tomo I, pp. 120-121. V. Also Larra, ed. Garnier, Vol. I, p. 121.

<sup>3</sup> Larra, ed. Garnier, Vol. I, pp. 120 ff.

<sup>4</sup> G. Le Gentil, *Le poète Manuel Bretón de los Herreros et la société espagnole de 1830 à 1860*, Paris, 1909, p. 20.

<sup>5</sup> *Semanario Pintoresco*, 1838, p. 793. Quoted by Le Gentil.

Like Larra's author, he concludes that he will support himself by translating novels from the French.

The prices which Larra received for his works from the publisher Manual Delgado are on record;<sup>6</sup> here are some of them:

Title	Price for which sold, in <i>reales</i>
Roberto Dillon .....	600
Julia .....	600
Un desafío, Siempre, Las desdichas de un amante dichoso, No más mostrador, Felipe, and Una imprudencia.....	3,540
El arte de conspirar.....	500
Macias .....	1,000
Don Juan de Austria.....	760
Don Juan de Austria, derecho de representación.....	1,000
Partir a tiempo.....	240

While Larra received such small sums for his plays, his salary for newspaper work was better than that of any Spaniard of his time. He was paid twenty thousand *reales* for contributing to *El Español* for one year, and he had signed a contract at double that rate with the proprietors of *El Observador* and *El Mundo* three months before his suicide in 1837.

Copyright laws did not exist in Spain until the middle of the last century; at least, none that were observed.<sup>7</sup> Zorilla bemoans this fact in several places in his *Recuerdos*; for example:<sup>8</sup>

Mis obras, que son tan malas como afortunadas, han enriquecido a muchos, y mi *Don Juan* mantiene en el mes de octubre todos los teatros de España y las Américas Españolas; ¿es justo que el que mantiene a tantos muera en el hospital o en el manicomio, por haber producido su *Don Juan* en tiempo en que aun no existía la ley de propiedad literaria?

Zorilla sold his *Don Juan Tenorio* for twelve thousand *reales*, and for all thirty-two of his plays, including all incidental profits, he received less than three hundred thousand *reales*.<sup>9</sup> Even so, he was considerably more fortunate than the authors who preceded him by a decade.

After selling his play to the theater and the rights of publication to a bookseller, the author could hope for no further rewards unless

<sup>6</sup> Carmen de Burgos (*Colombine*), *Figaro*, Madrid, 1919, p. 152.

<sup>7</sup> Larra, *Garnier*, Vol. I, pp. 76 ff.; p. 122.

<sup>8</sup> Zorilla, *Recuerdos del tiempo viejo*, Vol. I, Barcelona, 1880, Prologue, p. vii.

<sup>9</sup> *Idem*, Vol. II, Madrid, 1882, *Apéndices*, p. 381.

he was granted a benefit performance. Zorilla<sup>10</sup> speaks of the "*gratificaciones y beneficios acordados alguna vez por las empresas.*" García Gutiérrez received the net proceeds from the performance of *El trovador* on March 12, 1836.<sup>11</sup>

Prices for plays had not changed as much in two centuries and a third as we might have expected. In 1601 Lope de Vega received five hundred *reales* for *La hermosa Alfreda*, and this must have represented about the average.<sup>12</sup> The price paid in London in Shakespeare's time was about six pounds.<sup>13</sup>

Mesonero Romanos, in his article entitled "*Los cómicos en cuaresma*" (first published in April, 1832<sup>14</sup>), gives us some information concerning the pay of actors. Speaking of the companies recruited by the managers (*autores*) for the provinces, he says:

... se figura a cada individuo lo que se llama *partido*; — v. gr. — A, primer galán, entra con partido de 40 reales; B, con 30, y C, con 20; . . .

Mesonero goes on to explain that this is not a definite salary, but represents the proportion according to which the proceeds of performances are to be divided. He says further that these actors in the provinces, even in the larger provincial capitals, usually drew only half or a quarter of the *partido*; hence the wretchedness in which they lived. "*Sólo en Madrid, Barcelona y alguna otra ciudad pueden subsistir con decoro y dárselo también a la escena; . . .*"

At the beginning of the seventeenth century, ten to fifteen *reales* a performance seems to have been about average pay for a good actor.<sup>15</sup> At the very beginning of the nineteenth century, a *primera dama* or a *primer galán* received thirty-eight *reales*.<sup>16</sup> Since the prices for seats were the same in the early 1830's as they were a quarter of a century before, the salaries of the actors were very probably about the same.

The small salaries received by actors and the niggardly prices

<sup>10</sup> *Op. cit.*, Vol. II, p. 381.

<sup>11</sup> *Revista Española* for that date.

<sup>12</sup> H. A. Rennert, *The Spanish Stage in the Time of Lope de Vega*, New York, 1909, p. 177.

<sup>13</sup> *Idem*, p. 178.

<sup>14</sup> Mesonero Romanos, *Panorama madrileño, nueva edición*, Madrid, 1881, p. 41.

<sup>15</sup> Rennert, *op. cit.*, pp. 181 ff.

<sup>16</sup> E. Cotarelo, *Isidoro Máiquez y el teatro de su tiempo*, Madrid, 1902, pp. 21 ff.

paid to authors were not entirely the fault of the managers. The *Corral del Príncipe* (1579) and the *Corral de la Cruz* (1582) had been founded by two semireligious organizations, the *Cofradía de la Pasión* and the *Cofradía de la Soledad y Niños Expósitos*, which built and leased them, dividing the profits for the benefit of the charitable purposes for which they had been established.<sup>17</sup> A similar burden of charity rested upon the Madrid theaters in the 1830's, and the sum which they were obliged to provide for this end amounted to no less than four hundred thousand *reales* a year. Larra gives us this information, and he goes on to quote from a municipal *reglamento*<sup>18</sup> which urges that these burdens be removed. The authors of the petition affirm that there is no real connection between the *Frailes de San Juan de Dios*, the *Hijas de San José* and the *Hospital de San Fernando*. "Estos son los partícipes de una buena proporción de sus productos, de que procede que los actores sean mal pagados, la decoracion ridicula y mal servida, el vestuario impropio e indecente . . ."

There was another burden which had long caused dissatisfaction: the number of "deadheads," who began to give trouble in the seventeenth century if not before.<sup>19</sup> Larra mentions the matter in his most illuminating *Reflexiones acerca del modo de resucitar el teatro español*<sup>20</sup> thus: . . . "Dejemos a un lado un número considerable de asientos de todas clases que (los teatros) están obligados a dar de balde . . ."; and in his *¿Qué cosa es por acá el autor de una comedia (Artículo primero)*<sup>21</sup> some of those who enjoyed the privilege of free seats are named. Among them are the censor who read and granted permission to produce the play, the representatives of the municipal government, the doctor of the theatrical companies, the officer and soldiers of the guard, actors off duty, the singers, etc. One important person must pay for his seat: the very author of the play. This last was no longer true in 1849, at any rate, for a decree governing the theaters of the kingdom provided in that year that the author should have the right to occupy at the first performance of his play a box or six seats free of charge, and one seat free at each

<sup>17</sup> Rennert, *op. cit.*, pp. 26 ff.

<sup>18</sup> Larra, ed. Garnier, Vol. I. p. 123.

<sup>19</sup> Rennert, *op. cit.*, pp. 125-126.

<sup>20</sup> Larra, ed. Garnier, Vol. I. p. 123.

<sup>21</sup> *Postfigaro*, Vol. I. pp. 184-185.

succeeding performance.<sup>22</sup> In addition to those who had a technical right to free seats, a number of rascals (*batuuccos*) were in the habit of slipping into the theater, occupying any seat they found vacant, slipping out when the tickets were taken up, and entering again later.<sup>23</sup>

The appearance of the theaters of Madrid as described by contemporaries was what we might have expected from the preceding pages of this article. The description by Fernández de Córdova<sup>24</sup> has often been quoted. His picture could hardly be more depressing. The flickering oil lights afforded weak illumination but a strong odor; the boxes were very small, extremely dirty, and poorly furnished; the *cazucla* or women's balcony had only wooden benches without backs; the orchestra and other seats were broken and dilapidated. From the galleries came pestilential odors, and the whole house was filled with smoke. In winter the theater was bitterly cold, and in summer stiflingly hot. The ushers were grossly discourteous, and the audiences not much better. To raise the curtain (an operation accompanied with a great deal of noise) four sturdy men called *arrojes* swung down clinging to a rope, thus pulling up the curtain by their weight.<sup>25</sup>

The picture of the Teatro del Príncipe given us by Mesonero Romanos in 1838<sup>26</sup> is similar. Viewed from above, the inside of the theater looks like "una caja de estuche o *nécessaire* sin las piezas correspondientes"; viewed from below it resembles the niches of a Madrid cemetery. The seats are poor, the lighting insufficient, and the ceiling covered with smoke.

Further information with regard to the material aspects of the theater is afforded by complaints which appeared from time to time in the newspapers. The matter of lighting is frequently mentioned. An unsigned review of Ventura de la Vega's *Hacerse amar con peluca* (which play, incidentally, took in 5,000 *reales*) appeared in the *Revista Española* for December 19, 1832, and in his article the reviewer says it would be highly desirable for the lamplighter to

<sup>22</sup> N. B. Adams, *The Romantic Dramas of García Gutiérrez*, New York, 1922, p. 18.

<sup>23</sup> Larra, *Robos decentes, Postfigaro*, Vol. I, pp. 190-191.

<sup>24</sup> *Mis memorias íntimas*, Madrid, 1886-1889, Vol. II, p. 185.

<sup>25</sup> Larra, ed. Garnier, Vol. II, pp. 339-40.

<sup>26</sup> *El teatro por fuera*, in *Escenas matritenses*, Madrid, nueva edición, 1881, pp. 261 ff.

arrange his lights beforehand, so that he would not be forced to let down the chandelier in the middle of the performance to renew its fainting strength. Mesonero tells us that this chandelier was composed of a circle of oil lamps (*quinquets*), and he implies that they dripped. Speaking of the ceremony of lighting them, he says:<sup>27</sup>

Majestuosa operación que observan con sorpresa y entusiasmo las tiernas criaturas que han asomado a los palcos, y de que huyen por precaución todos los desdichados a quienes tocó sentar perpendiculares bajo la influencia de aquel mecánico planeta.

In another article<sup>28</sup> Mesonero thus comments on the lighting of the stairs of the theaters:

... un menguado farolillo (de los farolillos que alumbran pálidamente las escaleras de nuestros teatros) . . .

An optimistic gentleman, writing to *Cartas Españolas* (October 22, 1831), affirms that after all the theaters are not so bad. He asks rhetorically:

Have we had seats in the *patio* very long? Were there any tickets? The lighting was formerly produced by greasy *arañas* with sputtering tallow candles, whereas now there are fine oil lamps—though they do sometimes drip.

In *El Correo* (October 26, 1829) a lady complains that those in front of her in the *cazuela*, especially on the first row, sit upon far too many pillows and cushions, and that they further obstruct her view by wearing "*peinetas como parapetos*." A gentleman writing to the same paper a few days later protests that the enormous *guarda-voz* of the prompter keeps him from seeing the feet (he mentions only the feet) of the dancers.

There were no numbers on the seats; a letter to *El Correo* (March 19, 1830) objects to the lack of them, and also wishes to know why a spectator can not occupy any vacant seat, "*como en los teatros extranjeros*."

A gentleman writing to the same paper (January 21, 1829) suggests that there should be a poster in the lobby giving the name of the play being shown. This would have been all the more useful because the theaters did not always put on the play they advertised.<sup>29</sup>

A waggish gentleman (*Revista Española*, January 11, 1836)

<sup>27</sup> *Esc. mat.*, pp. 263-264.

<sup>28</sup> *El amante corto de vista*, in *Pan. mat.*, p. 132.

<sup>29</sup> Larra, ed. Garnier, Vol. II, p. 283.

affirms that he would greatly appreciate a nail in his box to hang his hat on; moreover there is a fine collection of cobwebs in Box 11 *bajo*, which may be all very well for music-loving spiders, but not for him.

The theaters *del Príncipe* and *de la Cruz* were comparatively small. The former would hold 1,318 spectators, and a full house would produce (1835) 10,037 *reales*; the latter would hold 1,236, the total admissions amounting to 9,669 *reales*.<sup>30</sup> The proceeds from an entire theatrical season amounted to approximately three million *reales*. Here are the figures for the season of 1831-1832:<sup>31</sup>

	<i>Reales</i>	<i>Milreis</i>
181 performances of opera	1,141,944	8
258 performances teatro del Príncipe	1,272,221	2
260 performances teatro de la Cruz	1,004,739	12

The classes of seats and the prices charged for them in 1835—for example, to see a performance of Don Álvaro—were as follows:<sup>32</sup> *Palcos bajos*, 64 *reales*; *Principales*, 60; *Segundos*, 48; *Palcos por asientos*, 10 *la delantera*; *las demás*, 8; *Luentas principales*, 12; *Segundas*, 8 y 6; *Asientos de patio*, 4; *Sillones*, 11 y 10; *Galerías*, 8 y 6; *Tertulia delantera*, 8; *Demás asientos*, 4; *Cazuela para mujeres*, 8, 6, 5 y 4½. Each admission paid also eight *maravedís* as a tax for charity. After Lent in 1836 these prices were reduced by about 8 per cent for the *Príncipe* and 20 per cent for the *Cruz*. The foregoing scale of prices had prevailed in the time of Máiquez.<sup>33</sup>

The ticket speculator or scalper had existed in Spain from the early seventeenth century. For example, Don Francisco Mejía, lessee of the Corral de Doña Elvira in Seville in 1616, charged as much as 32 *reales* for an *apoyento* (room with a window facing the stage) instead of 6.<sup>34</sup> In 1813 scalpers sometimes charged 8 *duros* for a seat worth 12 *reales*. A lady writing to *El Correo* (October 26, 1829) complains that it costs too much "*amén del precio*" to obtain a theater seat.

<sup>30</sup> Carmen de Burgos, *op. cit.*, p. 77.

<sup>31</sup> *Cartas Españolas*, June 7, 1832.

<sup>32</sup> *Revista Española*, April 9, 1836. Quoted in part by Carmen de Burgos, *op. cit.*, p. 77.

<sup>33</sup> Rennert (*op. cit.*, p. 116) quotes from Sánchez Arjona, *Anales del teatro en Sevilla*.

<sup>34</sup> Cotarelo, *op. cit.*, p. 328.



In the seventeenth century theatrical performances regularly took place in the afternoon, at two in winter and three in summer. Court performances were given at night. (Rennert, *op. cit.*, p. 111). In the 1830's, matinées usually began at half-past three, and evening performances at seven or seven-thirty, as can be seen from advertisements in the newspapers of the period. Mesonero, in his already cited article "*El teatro por fuera*," mentions seven o'clock as the usual time of beginning in the evening. In addition to the main play, the theaters usually put on a dance of some sort, and a *sainete* or other short play. After *El trovador*, for example, on March 1, 1836, the *Revista Española* advertises a translation of Scribe, *Las fronteras de Saboya, o el marido de tres mujeres*, a play which Larra condemned in a review a few days later. An advertisement of Martínez de la Rosa's *Édipo* (*Revista Española*, August 23, 1834) states that it will not be possible to give the usual dance and *sainete* because of the elaborate scenery required for the play.

The *patio* of the theater, at first entirely bare of seats, had a few rows in the early nineteenth century. The turbulent crowd stood, as did the "groundlings" in the pit of the theaters of Shakespeare's time. These denizens of the *patio* were known as the *mosqueteros*, and their rowdiness was proverbial. After particularly violent disturbances in 1813, the city authorities of Madrid had seats put in the whole *patio* (regulation of November 22, 1814).

The sexes had been separated in the Madrid theaters ever since their establishment, and this separation was still enforced in the 1830's.<sup>35</sup> The women still gathered in the *cazuela*, where from the first they were hardly less turbulent than the *mosqueteros* in the pit. Stringent regulations were made forbidding any man to enter the *cazuela* or the separate steps and corridor leading to it. Yet this separation had never applied to quite the whole theater. In the early days, men and women might view the spectacle together from the *aposentos* or rooms with windows at the back of the *corral*.<sup>36</sup> In the first half of the nineteenth century men and women might sit together in the *palcos por asientos*, where the curious might see mysterious couples shrinking back from the public gaze—a phenomenon which I have observed quite recently in certain of the Madrid playhouses. The two sexes were to be found also in the

<sup>35</sup> Mesonero, *Esc. mat.*, pp. 264-265.

<sup>36</sup> Rennert, *op. cit.*, p. 118.

lofty *tertulia* in the 1830's, the men together on the right and the women on the left. Here, says Mesonero:<sup>37</sup>

Crúzanse, pues, de la una a la otra banda las ojeadas, las anteojeadas, los suspiros, las sonrisas, y otros signos expresivos de inteligencia, y volando a estrellarse en el techo común, tornan a descender convertidos en vapor simpático, eléctrico, que extendiendo su influencia por todos los rincones de la sala, impregna y embalsama a toda la concurrencia en igual amoroso sentimiento.

The ladies of the *cazucla* were not always able to go and come in peace. A gentleman who signs himself "*El enemigo de los abusos*" writes to *El Correo* for February 27, 1829, to protest against the crowd of men who gather at the exits of the *cazucla* to see the women come out. The latter, he says, are much annoyed by the insolent looks and improper remarks directed at them, and many women on that account are forced to go only to the *pácos por asientos*. Fernández de Córdova, in the passage already mentioned, tells us that on one occasion the men in the audience were highly incensed by the *cazucla's* vigorous disapproval of a pretty dancer, and when the women came out they were forced to pass between two lines of men who subjected them to a most violent hissing.

In the seventeenth century the theaters were closed during Lent,<sup>38</sup> but this was not always true in the early nineteenth. Some of the City Fathers and actors protested the showing of plays in Lent in 1814, but Máiquez succeeded in presenting a few.<sup>39</sup> There were no performances of plays during Lent in the early 1830's, as is proved by Mesonero's article *Los cómicos en cuaresma* (1832)<sup>40</sup> and by the newspapers of the time. In 1835, however, Lent was not marked by the closing of the theaters.<sup>41</sup> In 1836 we find this notice in the *Revista Española* (February 22): "Se dará principio a la temporada de cuaresma con la famosa ópera seria en 5 actos, titulada *La Muda de Portici*, música del maestro francés Auber." We might perhaps suspect from this that only opera was shown during Lent, but such was not the case. On March 1, for example, came the première of *El trovador*, which ran until March 16, to be followed by *Catalina*

<sup>37</sup> Mesonero, *Esc. mat.*, p. 264.

<sup>38</sup> Rennert, *op. cit.*, p. 131.

<sup>39</sup> Cotarelo, *op. cit.*, remarks on season 1813-14.

<sup>40</sup> *Pan. mat.*, p. 40 "... durante la Cuaresma, en que se cierran todos los teatros, ..."

<sup>41</sup> Vide the *Revista Española* for February, March, and April of this year

*Howard* (Dumas père, *Catherine Howard*.) Plays were not given on Friday.

While the theatrical season was thus extended by including Lent, various causes might operate to close the theaters. When Queen Isabel died in 1829, the period of mourning lasted from May 18 to August 18, and there were no performances in the theaters during those three months,<sup>42</sup> but the actors received half pay. The theaters were also closed on account of the illness of Ferdinand VII from September 18 to October 20, 1832, and again when that sovereign died (October 1, 1833). The theaters were opened two months after Ferdinand's death by permission of the Queen.<sup>43</sup> There was some discussion of the advisability of closing the theaters in 1834 on account of the epidemic of cholera which had been reigning for a long time, but I find no break in the advertisements of performances.

The story of the management of the Madrid theaters in the early nineteenth century has been told by Cotarelo in his *Isidoro Máiquez*. (Máiquez died in 1820). In the late 'twenties and early 'thirties the theaters were managed by the City of Madrid through a commission. Larra informs us on April 1, 1834,<sup>44</sup> that the theaters are at last in the hands of a private manager, "*después de largos años de asedio*," and he states his belief that the change is decidedly for the good of the stage. In 1836 the managers were the actors García Luna, Carlos Latorre, and Antonio de Guzmán.<sup>45</sup>

Actors were not yet accorded the right to use the title *Don* before their first names. The director of the Madrid Conservatory requested the Theatrical Commission in 1833 to allow the use of this title before certain actors' names on the billboards, but the Commission replied that it had no jurisdiction in the matter.<sup>46</sup> The actors began to use the *Don* anyway, but not without protest from various quarters. An article appearing in the *Revista Española* for August 27, 1833, condemns the actor Garcé Luna in no uncertain terms for having called himself *Don* García Luna in Cadiz; the article affirms that from time immemorial it has been the custom for actors to omit this title. Another article (December 31) in the same paper comments scath-

<sup>42</sup> Vide *El Correo* for these dates.

<sup>43</sup> Vide the *Revista Española* for these dates.

<sup>44</sup> *Revista Española* for this date; ed. Garnier, Vol. II, pp. 151 ff.

<sup>45</sup> *Idem*, April 9, 1836.

<sup>46</sup> Carmen de Burgos, *op. cit.*, p. 77.

ingly upon an actress who has had the effrontery to call herself *Doña Cristina Antonia Villó*.

The foregoing comments, however fragmentary and imperfect they may be, are offered in the hope that they may add slightly to our understanding of the Spanish theater at the beginning of the Romantic period. Other interesting matters, such as scenery, costumes, the vogue of the Italian opera, actors and acting, dramatic criticism, we hope to be able to discuss at some future date.

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## THE SECOND-YEAR PROBLEM

Perhaps almost every teacher of modern foreign languages has noticed and lamented the break that seems to come between the end of the first year's study and the beginning of the second. This is more troublesome in colleges than in secondary schools, for in the latter the second year's work frequently continues with the same text used the first year, and there is less change in personnel of the classes. Nevertheless, high-school classes begin the second year with a wide variety of individual differences within them, and this has its bearing on the college problem, for college classes get many students who have had their preparation in secondary schools. Most of the following observations concern college work in particular, but the high school problem has been kept in mind throughout, and certain things, though not definitely indicated, apply as well to secondary work as to college work. Spanish, it may be stated, has provided the basis for observations, for the most part, but teachers of other languages, no doubt, will have found the same or similar things true in their work as well.

One year's study is not sufficient to make a new language the student's own, and it rapidly slips from his memory during the summer vacation period, which is disproportionately long—in the case of the colleges more than a third as long as the whole time spent on the study during the first year. (The high-school vacation, it is true, is not quite so long.) For this reason, the student is not able to start in the fall of the second year at the point where he stopped in the spring. Some lost ground must be regained. This is true even of exceptionally good students. The writer is working this semester with a section composed only of students who attained a grade of "A" (for which there is no numerical equivalent) during at least the second half of the first year's work. Students in second-year work were given the training test in the *Iowa Placement Examinations*, Series ST1, this fall, after sections had been organized. The section of "A" students had a slightly higher median than any other, and about 16 $\frac{3}{4}$  per cent higher than the average of medians of other classes, but all scores were lower than they should have been. The character of work being done by these "A" students justifies the grades they received last semester, so the low scores are due to one of two things, viz., failure to retain first-year work so

as to be able to recall it immediately, or undue difficulty of the test. There is more than a possibility that the latter was partly the cause of the low scores, but undoubtedly even the good students had forgotten, in the summer vacation, too much of what they had acquired last year. One disconcerting thing observed in this test is that some scores made by under-average students are higher than scores made by some "A" students. And again, quality of work subsequent to the test justifies the lower grades received by the under-average group.

Less trouble due to forgetting during vacation is encountered at the beginning of the third and later years because after the second year's study the student has a better grasp of the material on which he has been at work. Moreover, some of the unfit have been weeded out, and others have had enough foreign languages to meet graduation requirements, and so third-year classes, on the whole, are likely to be made up of better quality.

Not all of the teacher's second-year troubles, however, come from the "rustiness" of the students. College classes, especially, get students with a wide variety of previous preparation. Some transfer from other colleges, many come nowadays with two units of high school credit. In these various schools and colleges one finds represented different methods of teaching, different and perhaps changing aims, and, one might hazard a guess, varying efficiency. The writer's "A" section already mentioned is unusual in this respect; only four students out of the twenty have had their first-year work elsewhere. Other sections usually run like these examples, picked at random: 45 students (two sections) from 23 different schools, four of them colleges; 21 students from 13 different schools, five of them colleges; 24 students from 18 schools, two of them colleges. There is no apparent reason why these sections should be very different from others in the same institution, and it is presumed that they are not.

While all standard beginning textbooks may be assumed to contain the minimum essentials in common, the wide variety of texts in use in the different schools and colleges comes in for its share of the blame in the matter of unequal preparation of those entering second-year college classes. There is great variation in the placing of material, in emphasis, and in method. Some books present a certain thing relatively early in the course thereby increasing the probability

of its being well established through the greater number of exercises likely to bring it into use, and others put the same thing far back in the book. A certain point may be developed in a lesson by itself with exercises to cover it individually, or it may be grouped in a lesson with one or more other points and therefore have fewer sentences in the exercises to illustrate it. Some books attempt to give rules inductively (most of them not very convincingly), others have other methods, or combinations—or even none. But perhaps the most significant difference is that in vocabularies. Interesting vocabulary studies have been made within the last few years which show how great is the difference between grammars in this matter. The most recent of these studies, one by C. W. Cartwright (*Modern Language Journal*, October, 1925, pages 1-14), gives material for some highly interesting comparisons. Others have appeared from time to time in *HISPANIA*, *The Modern Language Journal*, etc.

Still to be considered, and undoubtedly the most important of all, is the difference in ability of individual students. The same section may contain indiscriminately seniors and freshmen; those with three or even four other foreign languages and those with none; those with notable aptitude for foreign language achievement and those with almost none (for graduation requirements frequently call for two years of some one foreign language, and therefore not all those lacking in ability drop out at the end of the first year); those of high general intelligence and those who do not seem fitted to acquire a higher education; the industrious and the consummately lazy. The only restriction is that they must have "passed" the first year's work. Whether "passed" means that they have made 50 per cent, 75 per cent, or any other per cent, or merely that "they are able to pursue courses in sequence without too great loss of advantage occasioned by inadequate preparation," there is no point at which they may all be brought together. The well-prepared waste time because they cannot go ahead as they should; the slow ones waste time because much of the teaching is inevitably over their heads, and they get deeper and deeper into the mire of incomprehensible difficulties with each advance of the class. With due allowance for efforts of teachers to keep the best ones busied with outside work, and to advance the slow ones by help given outside of class hours, there cannot but be, in the nature of the situation, much wasted time and effort for everyone concerned.

While it would take care of only a part of these variants, a more definite program of foreign language study would help matters a great deal. That is, a student would take, depending upon his needs (according to whether he intended to go to college or not), a certain number of languages, and these would be taken up in a fixed order. Thus, before a student began a certain language he would have had certain other languages, or it might be his first, that does not matter. The point is that this would be true of each student, and thus there would be greater language homogeneity in all classes. A program of this sort was outlined some years ago, after lengthy study, by an Interlocking Committee on the "Co-ordination of Language Study for the High Schools of Illinois," a report of which may be found in *HISPANIA*, Vol II (1919), pp. 119-148.

Besides leveling the previous language study of students, this would also automatically tend toward causing classes to be made up more evenly according to the students' year in school. For instance, one class would contain mostly juniors, another freshmen, and so on. The writer's observation extending over several years and his study of data concerning nearly 3,000 beginning students of Spanish bring him to the conviction that, on the whole, upperclassmen have a decided advantage over those in the earlier years. No complete explanation of this is offered, though some reasons will be apparent. One is the situation mentioned above, that is, difference in amount of previous foreign language study. Contrary to the general impression, the trouble is not caused by the students without any training at all in foreign languages. There seems to be a fairly prevalent feeling among college teachers that they get a great many students in beginning classes who have had no previous foreign language. The writer's observation is very different. The data mentioned above concerning nearly 3,000 beginning students of Spanish in a middle western university, covering roughly a period of twenty years, show that slightly less than 5 per cent of that number were really getting their first acquaintance with any foreign language—only one in each class of twenty students. (It is recognized that that figure may be somewhat higher in the case of French, for evident reasons.)

Obviously, the varying conditions which confront the teacher of second-year language classes cannot all be reduced to uniformity, hence means must be used to counteract them as well as possible. One frequent procedure has been to spend some time in the earlier



part of the second year on a systematic and rapid review of elementary grammatical principles. This brings some of the weaker members to a somewhat higher level, but of course not to the level of the best-prepared students, who are practically wasting time while that review is going on. Not that the best ones do not need a review at this time, but that they do not need the same kind of instruction as the weaker ones. Even the ordinarily well-prepared students are wasting much time at this point, because the teaching is directed chiefly toward those who need the uplift most, since none can be pulled down to a medium level even if such were desired, and lifting those who are not the lowest would simply be increasing differences.

The points of disadvantage in this procedure are quite clear, and moreover there are still other difficulties, for instance, the textbook. The writer has found no satisfactory composition book for this purpose, though it is conceivable that the trouble may be with what is expected and not with the books themselves. They are not adaptable to sufficiently rapid use merely as review outlines, and as review outlines combined with additional material, to use them is merely to mark time. Almost any first-year textbook contains material wanting in these second-year books. If there is value in collecting together rules learned at different times throughout the first year, the collection should be complete. The resumption, in the first year, of a rather discredited method of an earlier day, that is giving attention first to *accidence* and later to syntax, would, the writer believes, go a considerable way toward lessening the second-year problem. This division need not be considered utterly, or in any degree, incompatible with modern methods of instruction—even the best of modern methods. If *accidence* were treated thoroughly the first semester in college (or the first year in high school), and continued along with a certain amount of syntax the second semester (or second year of high school), at the beginning of the second year in college attention could be centered on syntax and the wasteful “marking time” could be eliminated. Beginning books in harmony with this idea are not an unknown thing; moreover their use gives satisfactory results.

To come back to second-year grammars or composition books, one particularly weak point, common to all, is the treatment of the subjunctive. This is an extremely important point that needs early attention in the second year if the students reading real Spanish are

going to be able to get anything out of the shades of meaning expressed by the many subjunctives they will find constantly before them. Such an elementary piece of material as *El Palacio Triste*, about thirty pages in length, has no fewer than 85 subjunctives in it; *Ganarse la Vida*, of ten pages, has no fewer than 40; *Gil Blas*, much used for early reading, has no fewer than 330 subjunctives in the 111 pages of one edition; *La Buena Ventura* has 51 subjunctives in 15 pages; and one might extend the list indefinitely—the average would not be likely to be lowered much. *Fortuna* in less than 30 uncrowded pages has 48, and the popular *Zaragüeta* will doubtless run still more to the page. The subjunctive in Spanish is no myth perpetuated by the grammarians—it is a very real thing, acquaintance with which cannot long be delayed, except to the great disadvantage of the student. And yet, very little is done (as shown by results) toward teaching the subjunctive in the first year. This perhaps cannot be remedied. Much material must be crowded into the first year at best, and most beginning books rather slight the subjunctive. When they do not, the treatment is always near the end of the book, and the teacher hurries over or skips it, feeling that it is material for the second year anyway. A tendency of review grammars is to go over first-year material mainly in the same order, hence the subjunctive is again found at the end of the year's work. Some composition manuals treat the subjunctive piecemeal, beginning relatively early in the book, but neither type of book presents a fairly complete, systematic, and unified type of treatment such as would be adequate for an understanding of most subjunctives that will be met very early in the reading of real Spanish material.

As for notes on the subjunctive in standard works used as readers, even those used for most elementary stages, if there is a single annotated text that makes a fairly successful effort to give a systematic commentary on the subjunctive, it has not come to the attention of the writer. Generally a few of the common, easy uses that no elementary book omits are pointed out in the notes, and those that are sure to cause difficulty are ignored or explained in some such words as these: "Why subjunctive?" or "Subjunctive. Translate . . . ." Decidedly, there is need for a treatment of the subjunctive for second-year use embracing material somewhere between the amount in the usual first-year book and that in a book like Ramsey's *Textbook of Modern Spanish*.

The above means of counteracting the existing conditions, viz., the attempts to level classes at the beginning of the second year must surely prove to be failures in all but exceptional cases. A better way, feasible where classes may be divided into sections, would seem to be that some classification be made whereby students needing somewhat similar instruction may be grouped together and receive that instruction together, while others needing a different kind may be given what they require. That is, they should be classified according to ability—not simply put into a certain class or section because they have attended class for so many months and have received a “passing” grade. Their ability should be determined not by aptitude or general intelligence, but by achievement. This achievement may be indicated by grades, or better, by more scientifically applied training tests. The latter began to make their appearance in 1920, and nearly every year since has seen the addition of others in one or more of the commonly studied modern foreign languages. Moreover, others are already announced for future publication, especially by the American Council on Education. A list of these may be found in *Bulletin No. 1* issued recently by the Modern Foreign Language Study, 561 West 116th Street, New York.

So many things must be tested to determine a student's achievement in foreign language study that the use of these tests is not entirely satisfactory, but neither is classification by grades, because varying standards of different instructors make these grades “meaningless things,” as shown by an investigation in the North Central Association of Colleges and Secondary Schools some years ago, which brought to light the fact that 142 teachers of English graded the same paper from 63 to 98 per cent. Another group graded a single history paper from 43 to 92 per cent, and one geometry paper was worth, in the varying opinions of different teachers who graded it, all the way from 28 to 92 per cent! (Bulletin of the Modern Foreign Language Study mentioned above.)

The writer has seen sections made up of a mixture of “A” and “B” students who were put into those sections whether they wished to be in them or not, that showed a discouraging range of ability, or rather, of knowledge of Spanish. Inevitably there can be no complete uniformity of standards of all teachers, and where literal grades are used for which there are no numerical equivalents even greater elasticity must be expected. Therefore literal grades are not

a satisfactory basis for classification except within narrow limits, but students generally know when they have not deserved "A" or "B" grades, and know therefore that they are not likely to be able to keep up the pace in a class of correctly rated "A" and "B" students. Hence much better results are obtainable by allowing voluntary enrolment in such sections. At any rate, there is a great deal of difference between two students, one of whom does a grade of work that is the lowest that could be called "good," and one, the highest grade of "excellent" work. They probably should be given different instruction if possible. Putting "A" and "B" students willy nilly into sections together to try to do more than an average amount of work does not solve the problem. Voluntary enrolment of "A's" only is proving much more satisfactory.

It might be thought that a section of this type could do the normal amount of work in fewer class meetings than an average section could, and this supposition is probably true; as far as the experiment has gone the opinion has been justified. Less repetition (and therefore less time) is required to make things "stick," longer assignments are covered easily and well, and more time can be given to oral work and to giving the class information not appearing in their textbooks about the country of the language they are studying. And yet the writer feels very strongly that members of these sections are losing much that they ought to have and could have if they spent more time in contact with the language—under conditions, of course, which would keep them doing their best at all times; certainly not under the old condition of merely sitting in class an extra hour a week while mediocre and worse students are taking up the time. They doubtless fare as well in a three-hour class of all "A's" as in a four-hour class of mixed ability. Giving four hours of credit for three hours of class attendance is meant to be a concession to their superior ability, but as a matter of fact their gain is very doubtful. A real concession, which would be of value instead of harm to them, would be to give five hours of credit for four hours of class attendance, it being understood that more ground was to be covered than in an ordinary four-hour class.

A corollary of reduced class attendance is increased class attendance. Provision may be made for such students as feel that they would have a better chance of doing the normal amount of work creditably if they could meet five times a week instead of four. The

plan is to have the week's work divided into five parts instead of four, thus shortening the assignments and giving more time for preparation over the week. Students, however, do not rush in great numbers into a class that involves extra time, even if it is the small matter of three hours a week, for no increase in credit, and the number of these sections will have to be limited, therefore, unless students with low "C" or with "D" grades can be put into such classes arbitrarily. Because there must be a relatively small number of these sections, some students who would like to be in them will be unable to arrange it because of difficulty in schedules. A possibility of taking care of these students is seen by some, who would favor having the fifth hour open to students from other classes as well as to the regular members. Then any student doing unsatisfactory work in a regular section may be sent to class an extra day, presumably for review, but in reality as a sort of punishment. This makes it necessary to do the week's work in the five-hour classes in the regular way, and spend the extra hour in review. It is more than doubtful if this will accomplish the results desired. Classes cannot all be kept at exactly the same point in the different books used, and review for some students will not be such for others. Also, it is difficult to hold as close a check on the work done by these extra-hour students, or even on their attendance. Certainly just attending the class one day a week, without preparing assignments, is of practically no value at all. What the slow student needs is more time for each lesson. It is not the equivalent of more time to hurry over the work in the usual way and then review it the fifth day. Again, most one-day attendants go under some sort of compulsion, and they are not in a receptive frame of mind. Moreover, their presence in the class on the extra day is a decided disadvantage to the regular members.

Still another administrative device to push along the under-average student is that of "zero sections," entirely distinct from any regular class, which meet once a week for the purpose of review. This is somewhat in the nature of tutoring, but owing to the number of students and to the make-up of the class it must be somewhat aimless besides having none of the advantages of individual instruction. The students that need that sort of work are not the kind that can pick out of a mass of material just that part which they need. They must have their troubles diagnosed for them, and the remedy applied directly; therefore the value of this method is open to question. The

attendance is not regular; the students are sent to this section by their instructors at any time, and withdrawn at any time. They may be there only a time or two, or they may come again and again. As it works out the teacher is dealing largely with a different set of students at each meeting. What to present from time to time seems to be a real problem.

As far as the experiment has gone, results seem to justify the grouping of "A" students voluntarily, and the like treatment of those who have difficulty in keeping up with a normal class, but only when the students are free to choose for themselves. If this works well in second year, why will it not do so in beginning classes? There is but one difference, and that is that the classification cannot be made by grades. It can, however, be made by aptitude tests. Granting that these tests are not entirely satisfactory—particularly in that they do not test industry—nevertheless, having together students of a general similarity of language ability makes for the possibility of better work than under ordinary conditions. Nor is this an entirely untried theory. The writer has very favorable reports concerning sections of beginning students composed of those making high scores in aptitude tests. There is objection to separating the low-score students from the main body, though there seems to be no apparent reason why such a grouping would not be beneficial to students with a lower degree of aptitude than the average. Unquestionably they need a different sort of instruction from the average students. It is equally certain that they will not get it in the average class. The average class will lock step through the course with a wide variety of grades and a wider variety of material mastered, the slow student getting much less than he should, the superior student wasting time, and very likely losing to some extent the habit of industry. The "educational lock step" will not be entirely broken until instruction is provided for at least three grades of ability, viz., high, medium, and low.

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## AIDS TO THE STUDY OF SPANISH

### I

It is absurd, I believe, to try to teach Spanish, or French, or German, or any other foreign language, to an American who does not possess a reasonably good command of English. The reasons for this ought to be obvious, but I am going to take the liberty of stating them. In the first place, English is the language of this country, and foreign language teachers, particularly if they are of foreign birth, will be wise never to forget this for a moment. I have always liked the ringing words of one of the "grand old men" of modern language teaching in the United States—Edward S. Joynes, for many years Professor of Modern Languages in the University of South Carolina, who wrote:

We must insist that for this American people there is only one mother-tongue, to which all other languages are alike foreign, and to be studied as such, by its norms, and largely, too, for its sake. It would be better that our students should never know other languages than use them to debauch their English.<sup>1</sup>

Another significant statement on the same general topic comes from one of the recognized leaders of the teachers of Spanish in the United States, Lawrence A. Wilkins, Director of Modern Languages in the high schools of New York City:

All attempts to improve our teaching of modern languages should have, as their one supreme intent, not the making of Frenchmen, or Spaniards, or Spanish-Americans, but the making of sturdy, competent citizens of the United States.<sup>2</sup>

We can best follow the advice of these two men of unusual experience and unquestioned judgment by keeping constantly in mind the fact that we are teaching young Americans, and that we are not only teachers of a foreign language but also—and I think, inevitably—teachers of English as well.

Pedagogically, also, this point is well worth considering. Is it not illogical to expect a student who, despite years of close and

<sup>1</sup> *Methods of Teaching Modern Languages*, by various authors, New York, Heath, 1915.

<sup>2</sup> Address before New England Modern Language Association, May 8, 1920.

continuous contact with English, is unable to compose, orally or in writing, a paragraph of decent English, to compose one in decent French, or Spanish, or German, after a relatively short "exposure" to the language, even though the teaching is more intensive and he is relieved of the sometimes heavy strain of furnishing ideas as well as the language with which to clothe them? Should we not compel all students who are deficient in English grammar or composition, or whose English vocabularies are weak or erratic, to take extra-curricular work in English before permitting them to begin a foreign language? Certainly the foreign language teacher's task would be lightened immeasurably by such a provision.

It is a condition, not a theory, however, that confronts us. Undoubtedly many of our pupils are deficient in English—in grammar and syntax, in vocabulary, in linguistic taste, in plain language-sense. It is our duty to face this condition, to try to correct these deficiencies. Practical means of meeting the need, at least in part, will readily occur to any experienced teacher. We can and should insist on decent English in all our work, even though our major emphasis is upon another language. We can devote a short time at the beginning of the course to a review of grammatical fundamentals and an explanation of grammatical terminology. We can and should in the course of our teaching constantly point out analogies and contrasts between the foreign language and our own. We can show how much of the modern vocabulary is common to all civilized tongues by emphasizing cognate words, and by showing the common Latin source of many words in English and the Romance languages. Such discussions not only are pedagogically sound, but they also help to stimulate interest. I may mention at this point a most valuable handbook which supplements the standard works on English: namely, the *Report of the Committee on Grammatical Nomenclature*.<sup>3</sup> Every modern language teacher should be familiar with this useful pamphlet. Another valuable aid is *General Language*, by Leonard and Cox,<sup>4</sup> which should be very helpful in high schools.

## II

Failure to grasp what it is all about, however, is not the only glaring fault of our pupils. Difficulty in learning to pronounce a

<sup>3</sup> Obtainable from the National Education Association, Washington, D.C.

<sup>4</sup> Rand, McNally & Co.



foreign tongue is the rule rather than the exception with Americans. Here, however, we have many excellent aids. First come the recognized handbooks on Spanish pronunciation, the best of which is of course that of Tomás Navarro-Tomás.<sup>5</sup> A brief treatise on Spanish pronunciation that is extremely helpful is Professor J. Moreno-Lacalle's *Spanish Pronunciation* (Scribner's). Spanish teachers should know something of Spanish, as well as of general, phonetics, even though they do not use phonetics in any formal way in their teaching. As a matter of fact, most teachers do not use phonetics in elementary Spanish courses, and see no advantage in so doing; but all will find a knowledge of phonetics, however rudimentary, of great practical value in their work.

A powerful aid to the teaching of Spanish pronunciation is provided by the phonograph records prepared to accompany the Hills and Ford Spanish grammars (Heath). These records have the advantages of being patient, good-natured, and uniform, and when made, as in this instance, by a reliable and careful native-speaker, they are of unquestioned utility. Students have been known to club together to provide them for their schools.

### III

"Verb" comes from Latin "verbum," which means "word." Verbs are *the* words of speech. It is hopeless to expect to master a language unless we can master its verb-system, which includes of course the use of pronouns and prepositions with verbs. In Spanish we have not only a generous allowance of irregular verbs, but have to contend also with orthographic changes and radical changes as well. Professor John D. Fitz-Gerald estimates, I believe, that there are practically twice as many verb-peculiarities of various sorts in Spanish as in French.

Fortunately it is possible to reduce this material to its "least common denominator," and this has been done successfully by Professor C. A. Graeser of the College of Charleston. Graeser's "Spanish Verb Chart" (World Book Company) contains all there is to say about Spanish verb-forms; it indicates very clearly accentuation and irregularities by means of differently-colored type—and all

<sup>5</sup> *Manual de Pronunciación Española*, Madrid, 1918.

A *Primer of Spanish Pronunciation* by Navarro Tomás and Professor Aurelio M. Espinosa is announced by Benj. H. Sanborn & Co.

this is accomplished in a small chart which can be folded up to fit the pocket. This inexpensive and useful chart is one of our best aids.

May I say here that orthographic and radical changes in Spanish verbs are not nearly so hard to learn, and teach, as some people imagine. All the changes of these two sorts have their parallels in other parts of speech, but they are not so conspicuous of course because the two sets of forms are not so frequently placed in juxtaposition. It is easy to show the student, for example, that when we write

<i>luz</i>	<i>luces</i>
<i>largo</i>	<i>larguísimo</i>
<i>frac</i>	<i>fracques</i>

we are illustrating exactly the same principle that appears in

<i>venzo</i>	<i>venceamos</i>
<i>pago</i>	<i>pagué</i>
<i>saco</i>	<i>saqué</i>

etc.

These changes are obviously mere conventions of spelling, general throughout the language, but most noticeable in verbs.

Let me add a parenthesis here to register my belief that the inclusion by some grammarians of inceptive verbs (*conocer* type) among the orthographic-changing verbs, in which we have a definite principle of change in *spelling* but absolute regularity in *sound*, is a pedagogical error. Such verbs should have special treatment.

Analogies may likewise be utilized to show the pervasiveness of radical changes in the Spanish language. The student is—perhaps unconsciously—already familiar with this change in parts of speech other than verbs. Let him study this list:

<i>cierto</i>	<i>certísimo</i>
<i>nuevo</i>	<i>novísimo</i>
<i>siete</i>	<i>setecientos</i>
<i>nueve</i>	<i>novecientos</i>
<i>Puerto Rico</i>	<i>portorriqueño</i>

and compare these changes with those of radical-changing verbs. If he knows Latin, he will readily recognize these:

Latin, <i>semper</i>	Spanish, <i>siempre</i>
Latin, <i>novum</i>	Spanish, <i>nuevo</i>

It is not necessary to explain this matter by references to the different phonological treatment of tonic and atonic syllables, but even that much of scientific linguistics is possible in many classes. If the student has had French, it is possible of course to utilize the same general principle by showing the effects of stress in such words as *vouloir* and *mourir*:

<i>vœux</i>	<i>voulons</i>	<i>meurs</i>	<i>mourons</i>
<i>vœux</i>	<i>voulez</i>	<i>meurs</i>	<i>mourez</i>
<i>vœut</i>	<i>vœulent</i>	<i>meurt</i>	<i>meurent</i>

If the students can stand it, one may show the analogy more striking in the Old French forms:

<i>vœuil</i>	<i>volons</i>
<i>vœuls</i>	<i>volez</i>
<i>vœult</i>	<i>vœulent</i>

(Compare Spanish *vuelvo*, *volvemos*, etc.)

Less perfect analogies are to be found in Italian.

#### IV

Next to the mastery of verb forms comes the mastery of verb uses. In Spanish the uses of the subjunctive, especially, present great difficulties to American students, who rarely use the subjunctive in English and who if they have had French have learned that the subjunctive is almost literally "on its last legs" there. Despite its almost total disappearance in colloquial English, despite its restriction in colloquial French, the subjunctive in Spanish seems to go on forever! In fact, it is far more hale and hearty today than it was in the eighteenth century. I have found it helpful to point out that in general the subjunctive is the mode of the unreal, the uncertain, the potential, and that practically the only case in which the subjunctive is ordinarily used to state a fact, accepted as such, is after verbs of feeling or emotion. Any Spanish teacher can easily provide his pupils with a brief summary of subjunctive uses, illustrated by examples (rather examples without rules than rules without examples!)

Personally I like to make a grouping somewhat simpler than is usual, treating so-called "clauses with indefinite antecedent" and "clauses with negative antecedent" as illustrations of the same principle—which they are in fact. One may use for this group the term

"clause of characteristic quality" or merely the term "descriptive relative clause," recommended by the Committee on Grammatical Nomenclature.

An excellent brief summary of the kind indicated above is to be found in the appendix to Professor Turrell's *Spanish Reader*,<sup>6</sup> and there is another in the appendix of Shapiro's *Beginner's Spanish Grammar*.<sup>7</sup>

## V

Of almost equal importance with learning the structure of the language is the acquisition of a vocabulary. Fortunately it is possible for the student to make his own "at one fell swoop" hundreds of Spanish words, by study of groups of cognates: (endings *-dad* and *-tad* with *-ty*; *-ción* with *-tion*, etc.) There is much valuable material of this sort in McHale's *Spanish Taught in Spanish* and Terry's *Short Cut to Spanish* (pp. 258-292).<sup>8</sup> This is undoubtedly a procedure so generally practiced that I shall not stress it here.

## VI

Quite as important as the content of our course is our ability—in the language of our pupils—to "put our stuff across." The factor of interest cannot be too much emphasized. Here we have many and diversified aids, which I shall merely summarize:

1. *Realia*.—Especially helpful are the suggestions found from time to time in HISPANIA and *The Modern Language Journal*. Professor Moreno-Lacalle published an interesting report on the subject of *realia* in HISPANIA some years ago.

2. *Spanish Art and Architecture*.—I have used with good effect various standard books on Spanish art and architecture. One book in particular, *Picturesque Spain* (Brentano's), never fails to entrance pupils. A real "find" is the series of articles by Ralph Adams Cram appearing in the *American Architect* during the early months of 1924; Mr. Cram is most enthusiastic in his descriptions.

3. *Journals*.—We have two excellent journals in Spanish which many teachers use with great satisfaction: *El Eco*, capably edited by

<sup>6</sup> American Book Company.

<sup>7</sup> University of North Carolina Press.

<sup>8</sup> Both published by Houghton, Mifflin Company.

Arturo Torres,<sup>9</sup> and *La Prensa*, of which that friend of Spanish teachers, José Camprubí, is the publisher.<sup>10</sup> I can not forbear to mention here the generous cash prizes offered annually by *La Prensa* for essays in Spanish.

4. *Prizes*.—Here we may mention the Cervantes medal, offered by the American Association of Teachers of Spanish and the Instituto de las Españas, as well as the prizes donated by *La Prensa*, already referred to.

5. *Clubs*.—Every school or college should have a Spanish Club (and a French and a German Club as well). Excellent suggestions for such clubs have appeared in *HISPANIA*<sup>11</sup> and the *Modern Language Journal*, and there are useful hints also in various textbooks. Pupils will soon begin to develop ideas of their own to add to the interest of such clubs.

I cannot leave this part of my paper without mention of the many and valuable suggestions on all these subjects that will be found in the "Spanish Teacher's Bible"—*Spanish in the High Schools*, by Lawrence A. Wilkins.<sup>12</sup> This handbook has become an indispensable part of every Spanish teacher's equipment, and is a storehouse of practical suggestions. Its bibliography is especially useful.

## VII

In conclusion, let me repeat what I have already said elsewhere,<sup>13</sup> that part of our function as Spanish teachers is to spread a knowledge of the real Spain, the real Spanish-America.

Spaniards are not more cruel, not more bigoted, not more ignorant, not more immoral, not more bloodthirsty, than other races under the same conditions and at the same stage of development. They are and have been for centuries victims of what they call "The Black Legend," about which Julián Juderías has written an important book.<sup>14</sup> The Spanish race, moreover, possesses a culture that is as worthy of study as any other. In art it has produced a Velázquez, a

<sup>9</sup> Doubleday, Page & Company.

<sup>10</sup> Address, 245 Canal Street, New York City.

<sup>11</sup> Vol. I, pp. 222 ff. and pp. 235 ff.

<sup>12</sup> Benj. H. Sanborn Company.

<sup>13</sup> "Spanish for Cultural Reasons," *Hispania*, February, 1925.

<sup>14</sup> *La Leyenda Negra: Apuntes acerca del concepto de España en el extranjero*, Barcelona.

Murillo, a Ribera, a Goya, a Sorolla, a Zuloaga. Mr. Cram (in the articles mentioned) has high praise for Spanish architecture. In music we have "Granados," whose operatic triumph with "Goyescas" was followed so closely by his regrettable death in the sinking by a German submarine of the ship on which he was traveling.<sup>15</sup> In literature Spain has given us a myriad of great names, not just one book and one author as the uninformed would have it. Two Spaniards have won the Nobel prize for literature: Echegaray in 1904, Benavente in 1922. Ramón y Cajal, famous physician and psychologist, has won the Nobel prize for medicine and is the discoverer of the "neuron theory."

This very day (November 29, 1924), perhaps as I speak, the great French university, the Sorbonne, is conferring honorary degrees upon Dr. Charles D. Walcott, director of the Smithsonian Institution, and upon two Spaniards: Professor Ramón Menéndez Pidal, dean of Spanish scholars, and Dr. Ramón y Cajal, just mentioned. Can a backward race produce such men as these? No; nor does the Spanish race deserve the lies that for generations have been bandied about throughout the world in an attempt to hold it up to contempt.

Here I must close, and I do so with a confession of faith. Despite the opposition of "educators," despite the mistakes of overzealous friends of Spanish, despite the pernicious idea that "Spanish is easy," despite our own faults and deficiencies as teachers of Spanish. I take my stand, as in the past, for this principle: The Spanish language and literature are worthy of study, and of study for cultural reasons; and their study offers and will continue to offer a singularly rich and interesting field of endeavor for Americans who are linguistically and culturally inclined.

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<sup>15</sup> Cf. Van Vechten, *The Music of Spain*, New York, 1919.

HENRY GRATTAN DOYLE

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## ADDRESS OF THE PRESIDENT<sup>1</sup>

The people of this country of ours have a great propensity for fads and enthusiasms. A fad may be merely a trivial fancy, adopted and pursued for a time with great zeal. On the other hand, it is sometimes a matter of great importance, imperfectly understood, but taken up and urged with much energy.

Fads of both varieties are and have been rampant among us. The history of modern language methodology is full of examples of both kinds. However, I believe that most of our fads have been important matters imperfectly understood, rather than trivial fancies irrationally urged. Many of our fads have been real ideas newborn, but sent forth to revolutionize the field before they had reached maturity and could realize the modest place they were fit to occupy. The real significance of these fads, these new ideas, often dawns on us long after they have run their course.

Fads of the important category are good. They are an indication of mental activity and of the desire to find new and better ways of doing things. The present excitement over tests is dubbed a fad in some quarters and in these quarters the word is used to express a disdainful lack of interest.

We should agree, most of us, probably that these tests are an important matter imperfectly understood. The newness of these tests seems to consist largely in the attempt to be accurate and objective, in the attempt to measure more phases of our work and of our student material, and in the attempt to sound latent capacities.

These latter attempts are of course the most difficult and of the greatest importance. In the elaboration and perfection of such tests lies the germ of a revolution. A reliable prognosis test would go far toward the solution of the modern language problem in secondary schools.

There is no need for me to dwell upon the tremendous increase in the number of pupils in secondary schools, nor upon the fact that in New York City, for example, the bars are let down for the admission, no matter what his attainment, of every graduate of the elementary schools. In fact, until they reach the age of sixteen such graduates must come to high school. The state education law sees to that. It follows, therefore, that we have in the early terms in high school

<sup>1</sup> A paper read at the Eighth Annual Meeting of the American Association of Teachers of Spanish, Columbus, Ohio, December 29, 1925.

a horde of low I.Q.'s. These low I.Q.'s get into our modern language classes together with their more gifted brethren. The pace has to be set for the latter. The weak ones cannot keep step, and they swell the percentage of failure at the end of the term, after having received attention that could more profitably have been given to their brighter comrades.

We are in direful need of a prognosis test which can furnish a satisfactory solution of our menacing failure problem. The rising cost of education and the growing realization that failure in itself is extremely harmful make it certain that the prosperity of foreign language instruction depends upon an early solution of the problem.

A satisfactory prognosis test would tell us in advance certain facts which we wish to know about the individual pupil. Before we can evolve a test of this character we must find out what it is we wish to know. Perhaps we should agree that we wish to know in advance whether a given individual can profit by the study of a language. That is certainly what we wish to know, but it is no basis for the construction of a prognosis test. Neither shall we find such a basis in the bushels of literature that exists on the subject of "aims" of modern language study. These "aims" are ideals only. They are the product of opinion and enthusiasm. They may be useful and inspiring as lodestars, but we must build upon a more concrete and substantial foundation.

We cannot hope to prophesy whether an individual can profit from the study of Spanish until we know just what advantages and benefits our students actually do derive from working with us in our classes. The only thing we can measure at present with any degree of accuracy is the amount of Spanish we teach. If the power acquired in a specific field were to be the sole criterion, probably no subject in the high-school curriculum could justify itself.

A few of our pupils do leave high school with a considerable power in the language studied. Some of these keep and increase the power after leaving school. The vast majority leave school with little book knowledge, and soon lose what they have. These people have, however, grown in various ways, and have developed certain attitudes of mind. It seems that these mental attitudes are coming to be considered the really important product of the school. Doubtless Spanish is a medium which offers exceptional opportunities for the creation of specific and valuable mental attitudes. These mental attitudes are rather difficult entities to corral. Nevertheless, a prognosis



test which does not take them into account, but merely indicates that one pupil is apt to be slower than another in his progress in language study, is not satisfactory.

The attempt to solve the failure problem cannot await the invention of a prognosis test. In New York City the problem has been acute for some years. Time and again superintendents and principals, not too favorable to our cause, have said that failures must be reduced or the subject would have to be dropped from the curriculum. Two official attempts have been made to solve the failure problem by limiting the number of pupils.

The first attempt to limit the number permitted to elect a modern language in the New York City high schools resulted in the following scheme: In commercial schools and commercial courses of schools not predominantly commercial, pupils were not admitted to modern language classes in the first semester unless they came with the highest general rating of "A" from the elementary schools; but those who had a rating of "B+" were permitted to choose a language in the first term if they came with a special recommendation from the district superintendent and the principal in charge of the school from which they had been graduated. To academic schools pupils came classified in three equal groups, supposedly according to relative standing. The children of group three, the lowest group, were to be subjected to intelligence tests to determine whether they might or might not take up a modern foreign language in their first term. In both academic and commercial schools debarred pupils might take up a foreign language later provided their general records had been good.

The avowed object of the foregoing regulations was to save the taxpayers' money.

These regulations were arbitrary and unscientific, and they have proven unsatisfactory. They discriminated against pupils in commercial schools. The value of a given rating in one elementary school differs widely from that of the same rating in another. In the case of classes that I have examined, about three-fourths of the ratings were "B," the lowest passing grade. Thus three-fourths of the pupils were left undifferentiated, and hence it was largely an arbitrary matter which ones were to be excluded from modern language classes. When the above regulations were issued no data were presented, nor were any available, which would show that these elementary school ratings were a fair basis for exclusion.

Recently these regulations have been revised. The discrimination against commercial pupils has been abolished. The elementary school rating in English has been substituted for the general rating previously used. All pupils with the ratings "A" or "B+" in English are permitted to elect a modern language, and it is left to the individual school to determine which of the pupils with the rating "B" are to be excluded. This plan is a little more liberal than the previous one, but it is, nevertheless, quite unscientific, as there is no evidence that the rating in English is any more reliable as a basis for determining probable success in modern language classes than was the general rating. In fact, in the case of the classes which I have examined, a majority of the ratings, a very large majority, are identical.

This represents, in brief, what New York City has done officially to solve the problem of fitness for the study of a modern foreign language. These official efforts have undoubtedly resulted in cutting down the number studying modern language, especially Spanish which has been especially popular in commercial schools and courses. They have not, however, had any noteworthy effect upon the percentage of failure. This percentage remains substantially what it was, around 23 or 24 per cent.

It is clear, of course, that the quantitative change in our secondary school clientele has brought about a qualitative change as well. As one man puts it, the increased enrolments indicate not only that we are drawing from lower social and economic levels, but also that we have tapped successively lower levels of native capacity and acquired abilities.

These pupils from the lower levels often do not respond so readily to cultural influences. Perhaps only the mental aristocrats are fit for modern language study, but we have no right to assume this. We are not justified in assuming that those who fail are unfit to profit by the study of a language. Unfitness must be shown to be the cause of the failure. It is not so easy to show this. There are at least three general factors in the case. These are the teacher, the equipment and physical surroundings, and the pupil.

The teacher may be uninspired and uninspiring, unable to understand and like children, unable to plan and assign a lesson. A failure due to poor teaching does not prove unfitness. In my own school there is a difference of 24 per cent, figured over a period of years, in the ability of teachers to succeed with first-term classes; a difference

of 33 per cent in the ability to succeed with second-term classes; and a difference of 17 per cent in their ability to succeed with third-term classes.

If the classroom is not provided with blackboards or desks, if it is not well heated or ventilated or well lighted; if carpenters, plasterers, masons, and plumbers are all plying their respective trades in and about the room, as they have been in my school for three years, pupils may not do so well. A failure due to this situation does not prove unfitness.

The pupil may be slow because of ill health, or because of a lack of cultural incentives in the home. He may have come up through the elementary school without meeting a single real personality in the shape of a teacher. He may have formed associations which have given him a false standard of values. Occasionally he may already have discovered in himself abilities or inclinations which are absorbing his attention and his energy. Now and then there is undoubtedly one who is too dull to take any sustained mental exercise, but the moron is not so common in high school as some people would have us think.

Some one has invented the term "language-mindedness." A pupil is language-minded if he succeeds in your class. If he fails, he lacks this part of his mental equipment. If you investigate such a specimen, you will not infrequently find that he is already more or less proficient in two or more languages. On the whole the most profitable attitude for a teacher to assume toward her failures is to confess frankly and honestly that she has failed to get any hold on them. It may or may not be her fault. At any rate, language-mindedness is still nothing but an excuse. The term is still, so to speak, undocumented.

We are not all equally swift, either with our legs or our minds. The fact remains that, whatever the cause may be, a certain percentage of our pupils are slow. With these slow pupils our classes are diluted to such an extent that our standards are threatened and we are hampered in the realization of the higher aims of our work. Fifty per cent of failure is not uncommon in a first-term class, an intolerable situation, unfair to both halves of the class.

Many of the slower members of such a class are probably being harmed by their experience. In many cases the inferiority complex is quite well developed before they reach the high school. In competition with their brighter fellows they have learned to distrust themselves, and the fear of failure in public restrains every effort that

would make success possible. They remain passive and become the "dummies" of the class. A teacher who fails to understand these people, who is lacking in patience and who plainly exhibits her own lack of faith in the ability of these slower pupils, will fail in comparison with one of the opposite type. The teacher of one of these beginning classes must have a pleasing personality. Whether the pupils like the subject and eventually become proficient and interested depends very largely upon whether they like the teacher or not. It is psychologically correct to say that esteem and admiration for the teacher is transferred to the subject taught. A teacher who doesn't like children and is indifferent to the subject taught is a calamity in any class, and especially in a class of beginners.

The financial aspect of wholesale failure of pupils is serious. Much more serious is the effect of this failure upon the pupils themselves. These pupils have already learned to distrust themselves, and their only salvation is a dose of success. Very likely many of these pupils should never have come to high school. But at present they do come and we have to do something with them. So long as we admit them, it is a serious matter, it seems to me, to presume to deny to these boys and girls the right to try themselves out in any subject in a public high school. If we are to exclude, we must abundantly justify each individual case. At present we are not in a position to do this. Neither are we in a position to maintain that the weaker students cannot profit from work in modern language classes. We can be fairly certain that weak pupils cannot profit greatly from failure in such classes. We have no right to continue to teach large numbers of children how to fail.

The superintendents and principals in New York who have recommended the use of the elementary school ratings to remedy the failure problem in modern languages at the same time specifically condemned the one reasonably accurate basis we have for the classification of our students according to ability. The intelligence test, judging by my own experience, is not yet sufficiently revealing to justify its use as a means of shutting the doors of opportunity. It is, however, of tremendous help in the classification of boys and girls into groups to be designated as fast or slow and treated accordingly. After checking up for a number of terms, I find that most of the failures in my own modern language classes are charged against pupils with I.Q.'s ranging from 75 to 100.

This past term I picked out deliberately, and have been working with, a class composed of pupils with I.Q.'s within precisely the range

referred to. At the same time, I have been teaching a beginners' class of the ordinary sort. In this class there are pupils with I.Q.'s all the way from 80 to 130. There are also in the class pupils from higher terms who have already succeeded with Latin, French, or German.

In the class last mentioned I find the slower children timid, afraid to recite. It is difficult to get them to raise their voices to an audible pitch. They seem completely to justify the term "dummies," so often applied to them. Through their lack of alertness and their reluctance to take part in the work of the class they waste much valuable time. Their recitations are of no value to the brighter members of the class. Their written work is slovenly, full of errors, half-done, or not done at all.

These pupils fail, of course, at the end of the term. For years they have been forced to repeat, sometimes twice, constituting the left-back element, the bane of every elementary foreign language class. In their second trial they are apt to shine for a few days, but the "shine" soon wears off and they are as dull as ever.

The other class just mentioned, the class with the low I.Q.'s, I have enjoyed teaching as much as any class I have ever had. The pupils are all in their first term. The class is homogeneous. There are no left-backs. The pupils are all uniformly slow. They work together like a well-matched team. A class spirit has been developed. In friendly talks I have learned many things that have helped me to get their point of view. The parents of more than two-thirds of these pupils were born in Russia or Italy. Their fathers are barbers, milk drivers, elevator men, or workers in the street-cleaning department. Most of them speak English imperfectly.

The attendance of the class has been almost perfect, a significant thing when you take into account the fact that the class meets at eight o'clock in the morning, and the boys and girls live anywhere from eight to twelve miles from school. There have been the usual oral and written drills. But I have taken pains to be patient and cheerful, to assign very definite tasks, and to see to it that the pace was not too rapid.

At first the pupils seemed shy and lacking in self-confidence, but they have made rapid progress in overcoming these difficulties and are now as eager and alert as any class. At present two of them are slightly below the standard set for the class, and these two are by no means hopeless. They have not covered as much ground as a regular class, but have done the work assigned just as well, and are gaining in power all the time.

At the same time that this slow-progress class was started, a more general experiment in segregation was attempted. All pupils who were failing at the end of last June in first, second, and third terms in French and Spanish were *promoted* to slow-progress classes and given one-half of the regular school credit. The examination upon which these promotions were based was not arranged to show a percentage grade. It was based on the syllabus for the three terms, so that all the pupils were rated against the same scale. Norms were worked out for each term to be used in making up the grades for the school records. Pupils promoted to slow classes were given passing grades marked with the letter "Z," which is our official designation for slow classes.

This procedure has rid the regular classes of the left-back problem. With the exception of one class, these slow pupils are prospering in the "Z" classes as they never have before. In one class the teacher attempted to ply the lash to his charges and has come to grief.

Whether or not we are ever able to do with tests of mental ability all the things that enthusiasts foresee remains to be discovered. Their reliability as a basis for the rough classification of our pupils has been amply proved, and it cannot be gainsaid that they have already had a remarkable effect upon teachers. They are analyzing their classes, giving attention to individual differences, and cultivating an entirely different and much more helpful attitude toward their students.

My own experience leads me to believe that the low I.Q.'s can profit from foreign language study. Few of them will become linguists, but that cannot be the chief aim of our work with such pupils. The psychologists tell us that a child is not only responding "focally" to the elements in the situation narrowly considered, but if the enterprise be sufficiently extended, he responds in addition "marginally" in many attendant ways. Ours is an extended enterprise. It touches life at many angles. The overtones are hard to measure and evaluate, but they must be taken into account in estimating the place our subject is to occupy in the curriculum.

If modern language study succeeds in getting scientifically reliable answers to a few of its very numerous problems, we shall see many things much more clearly than we do now. The future looks bright, or at least brighter, for we are beginning to deal with facts rather than opinions. Our cards are on the table.

WILLIAM M. BARLOW

CURTIS HIGH SCHOOL,  
STATEN ISLAND, N.Y.

## THE NINTH ANNUAL MEETING

Under the auspices of the Columbus Chapter, the ninth annual meeting of the American Association of Teachers of Spanish was held in the administration building of Ohio State University on December 28 and 29, 1925. Professor W. S. Hendrix, president of the Columbus Chapter, presided. Dean W. E. Henderson, of the College of Arts, Philosophy and Science, Ohio State University, welcomed the Association by an address in which he stressed certain facts relating to the teaching of Spanish.

All modern languages, he said, like other studies and arts difficult of attainment, were struggling against the present trend of the youthful mind. The youth of the day desires only those studies that are easy of accomplishment, with a large and immediate monetary return. Modern languages are not easy or speedy of accomplishment and they do not promise a large and immediate pecuniary reward. In this attitude of neglect for cultural values too many so-called scientific educators are abetting our youth.

Mr. W. M. Barlow, president of the Association, in his reply pointed out in detail some of the difficulties confronting high-school teachers. Especially noteworthy and difficult of solution are those problems arising from the entry into the high school of pupils from lower social strata than those which were formerly represented in the high school. Mr. Barlow's address will appear in full.

The next speaker, Professor J. P. W. Crawford, of the University of Pennsylvania, pleaded for wide co-operation in the modern language survey. Mr. Carleton Wheeler seconded his remarks and discussed a new questionnaire which will shortly be distributed.

Dr. A. W. Dunn, national director of the American Junior Red Cross, gave an informal account of what that organization is doing to further the exchange of correspondence and of school work between the schools of the United States and those of foreign countries. Dr. Dunn has promised to supply *HISPANIA* with an article on this topic.

Papers were read by various persons as follows: "Woman in Don Quixote," by Miss Edith Cameron, Robert Waller High School, Chicago; "Brogue-free Spanish Pronunciation," by Professor G. O. Russell, Ohio State University, Columbus; "Mexican Mementos," by George W. Shield, acting director of modern languages, Los An-

geles; "An Interesting Episode in the Life of Sor Juana de la Cruz," by Miss Dorothy Schons, University of Texas; "The Study of Spanish as an Aid to Better International Understanding," by Miss Maud Canniff, Scott High School, Toledo; "The Cleveland Plan of Teaching Modern Languages," by Miss Vesta E. Condon, East High School, Cleveland; "Mexican Character as Revealed in Their Literature," Miss Brita L. Horner, Dickenson High School, Jersey City. Many of these papers, if not all, will be printed in HISPANIA.

Professor Catherine L. Haymaker, of Adelphi College, Brooklyn, gave in Spanish an informal talk on the textiles produced by the natives of Guatemala, especially those used for women's apparel. Having brought with her several of these bright-colored and beautifully embroidered articles of clothing, she illustrated her talk by showing how the native women adjusted and wore their dresses and headgear.

Professor Henry G. Doyle, of George Washington University, read a paper, "Building for the Future," which led to much discussion and the final adoption of certain resolutions. After pointing out the different propositions contained in the paper, Professor Alfred Coester, secretary-treasurer of the association, moved that Professor Doyle embody his suggestions in written resolutions, which he did, as follows:

*Resolved*, That the American Association of Teachers of Spanish protest against the unfair attitude toward the teaching of Spanish of Dr. William R. Price, state inspector of modern languages of the state of New York, as shown in his public utterances; and that copies of this resolution be sent to the Governor of New York, the State Commissioner of Education, the Board of Regents of the University of New York, the Superintendent of Schools of New York City, and to Dr. Price.

Inquiry and discussion by Professors Fitz-Gerald, Crawford, and others brought testimony from several teachers from New York that Dr. Price frequently made inquiries of individuals why they had left the teaching of German for that of Spanish and that, in public meetings and in private classes where there was nobody to answer him, he declared the teaching of Spanish of the same value to American pupils as Choctaw and Hottentot, and that Dr. Price eludes all efforts to bring him into public discussion with anyone competent to answer his slurs.

The resolution was acted on favorably and the secretary directed to send copies of the resolution to the persons named.



Professor Doyle's other resolutions were:

*Resolved*, That this Association establish a personnel bureau which shall maintain records of teachers of Spanish of foreign birth, advise such persons as are desirous of teaching here of opportunities, receive and file copies of the educational and other credentials of such teachers for consultation by appointing officers.

*Resolved*, That this Association create a Committee on Foreign Travel with the following aims: (1) To foster foreign travel and study by teachers of Spanish by bringing about the establishment of systems of leaves of absence with pay by city and county educational systems, and by college administrators; (2) To raise and administer a loan fund, available to members of this Association to meet the expenses of foreign travel under proper restrictions as to repayment; (3) To issue a white list of tours and conductors approved by the committee in order to guard our members from being cheated and deceived, as in cases which have recently occurred.

*Resolved*, That this Association establish a bureau of information and publicity under the direction of a committee appointed by the President, which shall prepare and distribute news articles dealing with Spanish topics, the expenses of the bureau to be met by voluntary contributions of members of the Association and others, under a policy formulated by the committee in charge of the bureau.

The resolutions regarding foreign travel and the establishment of a personnel bureau were laid on the table, though it was suggested that Professor Doyle take up the matter of teachers of Spanish of foreign birth with the American Bureau of Education, since that bureau has an office force and facilities for handling the business.

The fourth resolution was acted upon by the approval of a motion that the President appoint a committee to formulate fuller plans and report at the next annual meeting.

A letter was next read from Professor E. C. Hills, expressing his very sincere regret at being unable to attend the meeting on account of personal illness.

A letter came also from the Denver Chapter, expressing their cordial wishes for an excellent meeting and their regret at not being financially able to send a delegate.

In this connection mention was made that the New York Chapter had this year financed the visit to Columbus of three of its members. The desirability of a wide representation of chapters at the annual meetings was stressed and the hope expressed that more chapters would find some means to raise funds for such a purpose.

## ANNUAL BANQUET

The annual banquet of the Association was held at the Elks' Home. The Elks' kitchen, being expert at dispensing good cheer, provided a very excellent feast. Mrs. Earhart sang two songs. The Spanish Club of Ohio State University gave a presentation of Benevente's *Lecciones de buen amor*, for which the students taking part had been trained by Professor Santiago Gutierrez. The evening's entertainment ended with an exhibition of some Spanish dances by Miss Helen Wolf.

## ANNUAL REPORT OF SECRETARY-TREASURER

The year 1925 shows a gratifying increase in membership; one thousand four hundred and forty-one persons paid annual dues. Adding thirty-nine life members gives a total of 1,480 members. This is an increase of more than a hundred, the result of the campaign in the autumn of 1924 for new members. Such a campaign is incumbent on the Association because so many persons are constantly leaving the profession and others taking their places that we who remain must call the attention of our new colleagues to the advantages of membership.

The financial results for the year are equally gratifying. The previous year closed with a deficit; but by reason of the additional income from new members, of no large expenses such as the purchase of medals and printing of booklets or directories, and of economies especially in the publication of HISPANIA, the year yields a respectable credit balance.

## RECEIPTS

Dues, sales of HISPANIA and reprints.....	\$3,086.80
Committee on information.....	82.95
Interest .....	65.52
Advertising .....	1,368.58
Sale of medals.....	39.60
Total.....	\$4,643.45

## EXPENDITURES

Deficit from 1924.....	\$ 86.26
Annual meeting, 1924.....	41.61
Secretary-treasurer .....	154.16
HISPANIA addressing and mailing.....	162.61
HISPANIA printing .....	3,238.55

President .....	5.01
Editor .....	13.00
Associate editors .....	6.24
Delegate to Foreign Trade Convention.....	10.00
Advertising manager .....	4.00
<hr/>	
Total.....	\$3,721.44
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Credit balance .....	\$ 922.01

As the books and vouchers of the secretary-treasurer had been examined by an auditing committee consisting of Messrs. G. Nelson Graham and Arturo Torres, and found well-kept and correct, the report was accepted.

#### COMMITTEE REPORT

The call for a report from the standing Committee on Honorary Members brought forth the statement that one vacancy in the list existed, and, while no person had as yet been selected to fill it, progress was being made. The report was accepted and the committee continued.

#### NEW BUSINESS

The first item of new business was introduced by the reading of the following letter from Señor O. Méndez, president of the organizing committee of the Pan-American Congress, to be held in Panama in June, 1926, inviting the American Association of Teachers of Spanish to send a delegate:

CONGRESO PANAMERICANO  
CONMEMORATIVO DEL DE BOLÍVAR  
COMISIÓN ORGANIZADORA  
APARTADO 320

PANAMÁ, NOVIEMBRE DE 1925

*Señor Secretario de la American Association of Teachers of Spanish  
Stanford University, California*

SEÑOR:

Del 18 al 25 de Junio de 1926 se reunirá en esta ciudad, convocado por el Gobierno de la República, un Congreso Pan-Americano, conmemorativo del que inició Bolívar hace un siglo y se reunió en Panamá el 22 de Junio de 1826. Durante las sesiones de ese Congreso, entre otros actos importantes, se erigirá el monumento al Libertador que acordó la Quinta Conferencia Internacional Americana y se instituirá la Universidad Bolivariana, según se acordó, asimismo, en el Tercer Congreso Científico Pan-Americano de Lima.

No se ocultará a usted la trascendencia internacional de estos actos, por la fraternidad y armonía efectivas que están llamados a desarrollar entre nuestros pueblos y por los hermosos ideales de paz y mejoramiento que algunos de ellos entrañan.

Colocado Panamá en el centro del universo, es el lugar más indicado para que en él se abracen y compenctren las razas que pueblan nuestro continente y para que de él partan, y se difundan así, por todos los ámbitos del mundo, las nuevas ideas y los nuevos ideales de redención.

Vocero de éstos es sin duda la institución que usted tan dignamente dirige y por ello tenemos el honor de invitarla cordialmente para que se haga representar por medio de delegados en aquellos actos.

Envío a usted con la presente el Prospecto del Congreso y, en espera de una acogida favorable, me es grato suscribirme con toda consideración su muy atento y S. S.,

O. MÉNDEZ  
*Presidente*

Another letter from Dr. L. S. Rowe, Director-general of the Pan-American Union, was also read, urging the Association to accept the invitation from Panamá.

Miss Josephine W. Holt moved that the invitation be accepted and Professor Catherine L. Haymaker proposed that the secretary-treasurer, Professor Alfred Coester, be elected the delegate of the Association provided attendance thereto would not interfere with his other plans. Professor Coester replied that he would be willing to attend, though attendance would necessitate his returning from South America sooner than he intended. He believed that this Congress gave our Association an opportunity for greater national and international recognition through the personal contacts that would be made there and through the public accounts which would be printed about its meetings. Furthermore, he hoped that our Association would have some influence on the relations of the United States with Spanish America, at least to the extent that, at some future time, diplomatic representatives would have learned some Spanish from those who teach the language, though their qualification for office continue to be acquaintance with a senator.

Both these motions being carried, Professor Lacalle moved that the delegate's expenses, caused by attending the Congress, should be met by the Association. Motion was carried.

President Barlow then announced that the Executive Council had no quorum present either personally or by proxy and inquired if the business of the council should be brought before the general meeting, since the general meeting is the legal superior of the Council. A mo-

tion by Professor Hendrix that the business should be brought before the general meeting was voted affirmatively.

The first item was the election of associate editors of *HISPANIA* to replace Messrs. Coester, Dale, and Doyle. Professor Gutiérrez moved that the three men be continued as associate editors of *HISPANIA*. The motion received an affirmative vote.

The next proposition was that of reappointing Mr. L. A. Wilkins to serve for three years as the representative of the Association with the Instituto de las Españas. Mr. Wilkins was reappointed.

Letters were read from Mrs. Fiñeau, president of the El Paso Chapter, and from Mr. A. H. Hughey, superintendent of the El Paso schools, inviting the Association to hold its next annual meeting in that city, and the invitation was accepted.

Mr. Arthur Klein of New York was then elected advertising manager of *HISPANIA* to serve for the term of three years.

Professor E. C. Hills was re-elected representative of the Association at the educational congress in Chile, whenever it may be held.

A motion was made and carried that for this meeting and hereafter the secretary-treasurer may reimburse himself for the expenses incurred in attending the annual meetings whenever in his judgment the Association's finances permit.

Election of officers was the next event. William S. Hendrix was elected president for 1926; for the same period Miss Brita L. Horner was elected for third vice-president, and Mrs. I. K. Fiñeau as member of the Executive Council; for the constitutional two-year period, Alfred Coester was re-elected secretary-treasurer.

Before retiring as president, Mr. Barlow proposed a rising vote of thanks from the visiting members of the Association to the Columbus Chapter for their courtesies and warm welcome. President Hendrix was then installed and after some appropriate remarks entertained a motion to thank the retiring officers for their efforts on behalf of the Association during the past year.

The Columbus Chapter concluded the morning by giving a lunch to the visitors. The attendance at the meeting was highly representative of the Association, since there were members present from Vermont, Massachusetts, and New York, as well as from the Pacific Coast; from South Carolina and Texas, as well as the Middle West.

ALFRED COESTER

STANFORD UNIVERSITY

## THE IMPERFECT SUBJUNCTIVE IN SPANISH AMERICA

During the past year there have appeared in the pages of *HISPANIA* two articles dealing with the imperfect subjunctive. In the March number, 1925, Professor George Irving Dale, then of Washington University, St. Louis, and now of Cornell University, discussed the relative frequency of the uses of the *-ra* and the *-se* forms in Spanish-American literature, based on a study of translations made for the Spanish edition of *Inter-América*. Current statements on the subject by Cuervo, Bello, and other grammarians were questioned in the November issue by Francis B. Lemon of Rawlins, Wyoming. The latter's discussion is based on a study of four of the recent Spanish dramatists, supplemented by an examination of some of the works of three present-day Spanish novelists and of two Spanish-American writers. With most of Mr. Lemon's statements the present writer is in accord, but he feels moved to take exception both to the underlying assumptions and to the conclusions expressed by Professor Dale.

The article under consideration opens with the declaration: "The statement is generally made in grammars that in Spanish America the form of the imperfect subjunctive in *-ra* is more often used than the form in *-se*." This statement would seem to be the result of a vague impression rather than of a count of noses. An examination of twenty-nine out of thirty-two grammars and beginning books published in the United States and Great Britain fails to reveal any such statement. Neither Ramsey's *Textbook of Modern Spanish* nor Olmsted and Gordon's *Unabridged Grammar*, of the larger ones, makes any reference to Spanish-America in this connection. There are three others, not accessible at the time of the examination, two of which, so far as memory serves, do not refer to the matter. Of works in Spanish, the Bello-Cuervo *Grammar*, except in Cuervo's *Nota, núm. 94*, Cuervo's *Apuntaciones*, two Colombian and two Mexican grammars, and one Chilean grammar do not consider the subject at all. R. Lenz, in his *La Oración y sus Partes*, page 433, par. 280, makes some observations on the Chilean usage, and says that in certain sections the people use exclusively the *-ra* form, although the *-se* form is known. In the center of the country cultured people prefer in conversation, and many use exclusively,

the *-ra* form. He adds that some make frequent use of the form in *-se*, because, being rarer, they believe it more elegant. Hills and Ford's *Spanish Grammar* makes the statement, without adducing proof, that the *-ra* form is the more frequently used in Spanish America, adding that there are some parts where its use is almost universal. In the revision of that work which bears the name of *First Spanish Course* a shorter statement is given in a note in the middle of page 137 that "the form in *-ra* is more common in Spanish America." Shapiro's *A Beginner's Spanish Grammar*, Appendix D, makes the same statement, apparently an echo of Hills and Ford. It can hardly be said with any exactness that there is an approximate unanimity of opinion on this subject in the grammars.

The authority of the eminent scholars (Hills and Ford) who make the statement quoted is such as to lend great weight to their assertion and their known caution would lead us to believe that they have sufficient evidence to establish the fact, as no serious modification has been made in the original affirmation for which they stood sponsors.<sup>1</sup> Whether they have at any time published their data bearing on the subject does not appear. Such an expression from them would constitute a useful contribution to the facts in the case. A former colleague of mine brought up in Mexico has suggested that the *-ra* sound is phonetically easier to utter than the *-se*, and that this in itself might account for the more frequent use of that form in conversation and by uneducated people, whereas considerations of sound and literary taste may account for a larger use of the *-se* form by the educated groups.

The choice of articles produced in translation in the issues of *Inter-América* has obvious disadvantages as a proof of Professor Dale's assertion. The reader has neither the time nor the material with which to check up on the translation. The suggestions made as to the psychology of the translators are ingenious guesses, but

<sup>1</sup> It is possible that these authors derived their statement from Cuervo's *Nota núm. 94* to Bello's *Gramática Castellana*. This note ends with these words: "En América (a lo menos en Colombia) es de raro uso la [forma] en *-se* en el habla ordinaria, y en lo escrito solo la emplean los que imitan adrede el lenguaje de libros españoles." This statement, so far as it implies a slavish copying of Spanish authors, seems unjust to a number of Cuervo's notable countrymen and contemporaries, as well as to later writers who were living when Cuervo wrote. Men of scholarship and standing like S. Camacho Roldán, M. A. Caro, J. M. Marroquín, and Jorge Isaacs, who were marked by individuality and independence of mind, were beyond such criticism.

offer no objective basis for a discussion of their work. The translators are said to belong to only two of the nationalities represented in Spanish America, and we do not know to what local influences or literary currents they have been subjected that might account for the remarkable disparity between their use of these forms and that of well-known writers whose works are accessible. No information is afforded as to whether these translators have any literary standing either in or out of Spanish America. Nor does it appear what bearing the number of words to a page has on such usage. In the absence of the original the only basis for discussion is the relative use shown by the actual number of instances occurring.

The inferences drawn from the facts set forth seem much greater than these facts warrant. The assertion that the Spanish American does not feel the need of avoiding the recurrence of the *-ra* form, or the need of an alternation for the sake of variety, is not an inevitable inference. Much less do the facts adduced support the very large conclusion that the *-se* form is "obviously passing out of general use in Spanish America."

At the time this article came to hand, the present writer had on his desk a half-dozen volumes of Colombian books. An examination of them did not yield any confirmation of Professor Dale's conclusions. The first taken up consisted of two essays, one the introduction to Eugenio Díaz's novel *Manuela*, the other an introduction to the poems of Gregorio Gutiérrez González. Both were written by Dr. Salvador Camacho Roldán of Bogotá. In the former the *-se* form only is used, three times in all; in the latter the *-se* form is used four times, the *-ra* five times. In an article by Dr. J. M. Marroquín on the historian Restrepo the *-ra* appears twenty-nine times, the *-se* form fifteen times. In an article on the statesman Robles, by Antonio José Iregui, the *-ra* form is used eleven times, the *-se* form eighteen times. In the introduction to the poems of Julio Arboleda, author of the epic Gonzalo de Oyón, which is by Miguel Antonio Caro, of whom Menéndez y Pelayo said that he was unsurpassed by any prose writer in America, the *-ra* form appears ten times, the *-se* form forty times. Lack of time has not permitted a continuation of the investigation among Colombian writers, but the facts are quite different from the generalization about the decay and speedy disappearance of the *-se* form.

In order to secure a wider view of the situation, examination was made of some collections of Spanish-American stories. One of



the latest of these is Wilkins' *Antología de Cuentos Americanos*. It contains selections from twenty different writers, of whom seven were from Argentina, three from Mexico, two each from Cuba, Chile, and Uruguay, and one each from Costa Rica, Ecuador, Paraguay, and Peru. The total of uses of the *-ra* form was fifty-two, of which nineteen came from the Mexican writers; the total of the *-se* forms used was twenty-six, of which eight were employed by the Argentine writers, who used six of the *-ra* form. (The uses of the pluperfect subjunctive as well as of the imperfect subjunctive are counted.) The ratio in these twenty writers is just two to one.

The Colombian writers named above may be considered as of the scholarly type and of an older generation. Those named in the *Antología* were born at dates ranging from 1832 to 1895. Among them are such well-known names as those of Ricardo Palma, Amado Nervo, and Manuel Ugarte. The result is not essentially different in either case.

An inspection of Coester's *Cuentos de la América Española* shows that fourteen writers are represented, of whom Argentine, Peru, and Venezuela furnished two each, Chile three, Cuba, Mexico, Nicaragua, Puerto Rico, Uruguay, and Costa Rica one each. Thirty-three instances of the *-ra* form appear, of which nineteen are in the Chilean writers. Nineteen instances of the *-se* form appear, of which seven are in the Chilean selections. The proportions are 63 per cent and 36 per cent, which is less than twice as many for the *-ra* form.

An examination of Turrell's *Spanish-American Short Stories* was also made. In this, five writers were represented, i.e., two from Argentina, one each from Mexico, Peru, and Venezuela. There were found thirty-one uses of the *-ra* form and twenty of the *-se*. Of the former, thirteen appear in the Mexican writer, and fifteen in the two Argentinians. Of the latter, seventeen are found in the Mexican writer. Thus we have 60 per cent of the *-ra* form to 39 per cent of the *-se* form.

The present writer had occasion to follow the books named by the article on *La Literatura Colombiana* by Antonio Gómez Restrepo in the *Revue Hispanique* for 1918, p. 79. There are in it thirty-six instances of the use of the *-ra* form and nineteen of the *-se* form.

Hence it seems that Professor Dale's conclusions need a better foundation than he has provided for them.

MALBONE WATSON GRAHAM

UNIVERSITY OF MICHIGAN  
ANN ARBOR

## BRIEF ARTICLES AND ANNOUNCEMENTS

### THE LINGUISTIC SOCIETY OF AMERICA

The Linguistic Society of America held its Second Annual Meeting, the first since the Foundation Meeting, at the University of Chicago and Cornell University during the last days of December, 1925. This unusual holding of the meeting in two places was the result of a desire to co-operate with other societies: for at Chicago the Modern Language Association was holding its sessions on December 29-31, and the American Philological Association was meeting at Cornell on the same days. The Linguistic Society accordingly met at Chicago on December 28 and 29, holding a joint meeting with the Modern Language Association on the evening of December 29; it met at Cornell for a joint session with the Philological Association on the afternoon of December 31. Record of the attendance of sixty-five members was secured, of whom three were present both at Chicago and at Ithaca.

The reports of the year's work showed that the Society had secured 323 members, besides a number of library subscriptions and exchanges for the publications; it had established a quarterly journal, *Language*, of which the fourth issue was then in the mails; it had established a series of *Language Monographs*, of which the first had been printed abroad and was about to be distributed as a publication of 1925. These publications amounted to 162 pages of journal and 48 pages of monograph, an amount which it is confidently expected will be doubled or tripled in 1926. Naturally, in the first year, there was difficulty in making business arrangements speedily and in securing copy for immediate publication. At least two monographs have already been accepted for the publications of 1926, and the March issue of *Language* will contain in the neighborhood of 100 pages. Among the papers that will appear there, and in later issues, will be many of the communications presented at the recent meeting.

These communications were of the greatest variety and of unusual interest, as was evidenced by the lively discussion after their reading, as well as by the faithful attendance at the sessions, even when they lasted until within a few minutes of the luncheon or dinner hour. No better commentary on the breadth of interest among linguistic scholars in America can be given than the list of the speakers and their subjects:

Professor O. F. Emerson, Western Reserve University, "Associational Changes in English as Affecting the Case Relations."

Professor Edward Prokosch, Bryn Mawr College, "The Phonetic Drift of the Germanic Vowel System."

Professor Robert J. Kellogg, Ottawa University (Ottawa, Kansas), "Was there a Helleno-Asiatic Group of Indo-European Languages?"

Professor Edward Sapir, University of Chicago, "A Comparative Study of Athabascan Phonology."

Professor E. C. Hills, University of California, "The History of the Forms of Spanish Patronymics in -ez."

- Professor E. H. Sturtevant, Yale University, "Some Possible Hittite Contributions to Indo-European Comparative Grammar."
- Professor Leonard Bloomfield, Ohio State University, "A Set of Postulates for the Science of Language."
- Professor G. M. Bolling, Ohio State University, "Specimen of a Homeric Grammar: the Inflection of the *i*-Stems."
- Dr. Thomas F. Cummings, Biblical Institute (New York City), "An Evaluation of the International Phonetic Association's Alphabet and of 'Standard English.'"
- Dr. A. R. Nykl, of Evanston, Illinois, "The Vigesimal System of Counting in Asia, Europe, and America."
- Professor Samuel Kroesch, University of Minnesota, "Analogy as a Factor in Semantic Change."
- Professor E. K. Maxfield, Washington and Jefferson College, "Suggestions as to the Quaker Use of *Thee* in the Nominative and Possessive Cases."
- Professor H. H. Vaughan, University of California, "Italian Dialects in the United States."
- Professor Roland G. Kent, University of Pennsylvania, "The Textual Criticism of Inscriptions."
- Professor Mark H. Liddell, Purdue University, "Stress Pronunciation in Latin."
- Professor J. F. Mountford, Cornell University, "Some Neglected Evidence Bearing on the Ictus Metricus in Latin Verse."
- Professor Franklin Edgerton, University of Pennsylvania, "The Accusative Singular Ending of Indo-European."
- Professor Roland G. Kent, University of Pennsylvania, "The Inscription of *Duenos*."
- Professor E. H. Sturtevant, Yale University, "Concerning the Influence of Greek on Vulgar Latin."

Besides these papers, there was a Round Table on "Problems in the Notations of Reconstructed Forms," led by Professor Carl D. Buck, University of Chicago, which evoked a lively and lengthy discussion. The Presidential Address of Professor Hermann Collitz, Johns Hopkins University, was on "World Languages"; he advocated the use of English, French and German for international purposes, and believed that ultimately natural selection might decide in favor of one or another of the three; he had no objection to Latin also, which should be given a fair chance in the field, but he did not believe in the utility or practicability of "artificial" languages.

Nine more papers, on equally varied themes, were presented by title. It would be impossible to review the papers here, but we may speak of the one paper on a specifically Spanish topic, that of Professor Hills, who convincingly interpreted the *-z* of Spanish patronymics as from Latin genitive forms ending in *-itii* or *-icii*, and not as from the Gothic genitive *-s*; he quoted manuscript authority for the Latin and for the intermediate

stages. Unfortunately, Professor Hills was detained at home by illness, and his paper was read by a colleague.

The officers of the Linguistic Society for 1926 were elected as follows: *President*, Professor Maurice Bloomfield, Johns Hopkins University; *Vice-President*, Professor O. F. Emerson, Western Reserve University; *Secretary and Treasurer*, Professor Roland G. Kent, University of Pennsylvania; *Executive Committee*: the preceding, and Professor Edgar H. Sturtevant, Yale University; Professor Edward Sapir, University of Chicago; Professor Leonard Bloomfield, Ohio State University. *Committee on Publications*: Chairman and Editor, Professor G. M. Bolling, Ohio State University; to serve through 1926, Professor Samuel Moore, University of Michigan; to serve through 1927, Professor D. B. Shumway, University of Pennsylvania; to serve through 1928, Professor A. M. Espinosa, Stanford University.

The next meeting of the Society will be held in Christmas week 1926, at Harvard University, where the Modern Language Association and the American Philological Association, as well as other organizations, will be meeting. In this way no division of forces will be produced, but each meeting will reinforce the other, and the members of the Linguistic Society look forward to another equally successful meeting at that time.

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## MODERN LANGUAGE ASSOCIATION OF AMERICA

### Spanish Language Group (Spanish 1)

The group met at 2 p.m. on Thursday, December 31, 1925, in Classics Building 18, University of Chicago. Professor Hayward Keniston of the University of Chicago was chairman. The program dealt primarily with the language of the sixteenth century. The following papers were presented:

1. The "Modernization" of the *Cifar* of 1512. Professor C. P. Wagner, University of Michigan.

2. The Use of Adjectives by the Spanish Mystics. Professor Wilfred A. Beardsley, Goucher College.

3. The Language of Juan de Luna's Continuation of *Lazarillo de Tormes*. Professor E. R. Sims, University of Texas.

Professor Wagner discussed the relations of the manuscripts of the *Cifar* to each other and to the first printed edition, emphasizing the value of a study of variants and of errors and omissions not only to determine the relations of the various manuscripts and editions, but as showing linguistic changes—in this case from the fourteenth, fifteenth, and sixteenth centuries, represented respectively by ms. "M," ms. "P," in the princeps, "S."

Professor Beardsley, in discussing the question of preposition and postposition of adjectives as part of his paper on the use of adjectives by the Spanish mystics, showed that about twice as many adjectives vary in position as are fixed, and that in general preposition indicates subjectivity, sentiment, indefiniteness, while postposition indicates definiteness, practicality, and, especially, emphasis. His paper closed with suggestions for a number of studies that might profitably be undertaken in related fields.

Professor Sims spoke of Luna as a purist in language, mentioning his Spanish grammar, published in London in 1623. He then discussed the language of Luna's continuation of the *Lazarillo*, particularly as regards the use of Aragonese peculiarities, the employment of the two forms of the past subjunctive in conditional sentences, the distinction in use of *por que* and *para que*, etc.

Among those who participated in the discussion of the various papers were Messrs. Hills, Marden, House, Wagner, Keniston, Hespelt, Fichter, and Fraker.

Following the announced program, the chairman then asked for reports on work now being done in the field and suggestions of opportunities for further work. Mr. Hills reported a study under way under his direction on the *-se* and *-ra* subjunctives; Mr. Crawford, a study of the sibilants in sixteenth century Spanish. Mr. Nykl spoke on a possible etymology for *picaro*. Sr. Solalinde announced the preparation in Madrid of a *glosario* of sixteenth-seventeenth century Spanish. Mr. Keniston urged detailed studies on minor points as a basis for later definitive studies of important matters. Mr. Marden stressed the value of a study of sixteenth century Spanish in connection with Spanish-American dialects, which represent, not Andalusian Spanish as often said, but general Spanish of the sixteenth century. All the speakers urged co-operative studies in the various fields.

About 75 persons attended. The subject for next year was left to the new officers, who were unanimously elected as follows: Chairman, Professor J. D. M. Ford, Harvard University; Secretary, Professor W. A. Beardsley, Goucher College. The meeting adjourned at 4 o'clock.

HENRY GRATTAN DOYLE

Secretary

### THE NEW PRESIDENT OF THE SPANISH ACADEMY

Don Antonio Maura, former Spanish Premier and for many years President of the Royal Spanish Academy (Real Academia Española de la Lengua) died in Madrid last December.

The man who succeeds him as President of the Royal Spanish Academy is one well known to teachers and students of Spanish throughout the world. Don Ramón Menéndez Pidal, the greatest living Romance philologist, the author of *La Leyenda de los Infantes de Lara*, *Manual de gramática histórica española*, *Cantar de mio Cid*, *Los orígenes del Español*, *Poesía Juglaresca y Juglares*, *El Rey Rodrigo en la literatura*, and over a hundred more important books, pamphlets, and articles on various aspects of Romance linguistics and literature. The election of Menéndez Pidal to the presidency of the Royal Spanish Academy is a source of great satisfaction and joy to scholars from all parts of the world. It is a sign that, in Spain at least, the great and influential institutions of learning and culture will have as their leaders and directors men who are not only of national but of international fame. *¡Que viva muchos años para la ciencia Don Ramón Menéndez Pidal!*

## PAN-AMERICAN MUSIC

Frequent inquiries concerning Spanish-American music suggest that some of our members may be interested in this program recently given at the Pan-American Union in Washington:

## PAN-AMERICAN PROGRAM

## PIANO

- "Sonata" (Allegro Movement) *Athos Palma, Argentina*  
 "Cantabrica" *Arturo Trigueros, Argentina*

FRANCES GUTELIUS

## VIOLIN

- "Añoranza" (Homesickness) *Luis A. Calvo, Colombia*  
 "Mi Viejo Amor" (My Old Love) *Alfonso Oteo, Mexico*

ARSENIO RALON

## BARITONE SOLI

- Couplet "La Muñeca de Paris" (The Parisian Doll) *Sanchez de Fuentes, Cuba*  
 Criollo-Bolero "Yo Quisiera" (I Desire) *Jorge Anckermann, Cuba*

HARLAN RANDALL

## PIANO

- "Tropical Dance" *Justin Elic, Haiti*  
 "Barcarolle" *Ricardo Castro, Mexico*  
 "Chant d'Amour" *Ricardo Castro, Mexico*

CAROLINE BENDER

## VIOLIN DUET

- "La Bella Cubana" *José White, Cuba*

HELEN BELT AND ARSENIO RALON

## PIANO

- "Aurora" *Carlos Dugana, Colombia*  
 "Danza Gazela" *Luis A. Calvo, Colombia*  
 "Ay-Ay-Ay" (Canto) *Perez Freire, Chile*

ESTHER TINOCO (Colombian pianist)

## VIOLIN

- "Capricho" *Arsenio Ralon, Guatemala*  
 "El Mishito" (Variations based on Mayan Indian Theme) *Central America*

ARSENIO RALON

## VOICE AND VIOLIN

- "Amapola" *Lacalle, Mexico*  
 "Ollanta" (Ancient Incan) *J. Valle-Riestra, Peru*

MESSRS. RANDALL AND RALON

The Pan-American Union often receives requests for information that it cannot supply. Miss Brainerd, chief of the division of education, thinks that there may be members of the American Association of Teachers of Spanish who could prepare articles on the following topics. The papers would

be printed and made available for both the readers of HISPANIA and the inquirers at the Pan-American Union.

Spanish and Spanish-American victrola records

Postcards and other *realia*, what they are and where obtained

A list of plays in Spanish suitable for amateur and school production

Spanish and Spanish-American music

Bookstores in the United States carrying Spanish and Spanish-American books and periodicals

Information on these topics should be sent to Miss Heloise Brainerd, Pan-American Union, Washington, D.C.

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### A LETTER FROM PROFESSOR HILLS

To the American Association of Teachers of Spanish, at Columbus, Ohio:

I have come to believe that the American Association of Teachers of Spanish is the most helpful and efficient organization of the teachers of a modern foreign language that we have in America. And in general excellence HISPANIA is unique as the medium of expression of the teachers of a single foreign language. In this respect it has no equal in America.

The foreign languages are under fire in the public schools, and it behooves us to do everything in our power to make the teaching of foreign languages more efficient and their study more useful.

There is no magic cure for our ills. It is only by persistently thorough work, done with enthusiasm and intelligence, that we can approach the desired goal.

There is no question that a frank discussion of the situation, held at the meetings of the American Association of Teachers of Spanish and published in HISPANIA, is of real service. That is one of the reasons that make me a true believer in our Association. The modern language study will, also, be of inestimable value, and the teachers of Spanish must not fail to do their part in this important movement.

This is the first time in many years that I have failed to attend the annual meeting of our Association. I am sorry, and my absence is due to causes over which I have no control. I hope you will have a pleasant and useful meeting.

As ever yours,

E. C. HILLS

BERKELEY, CALIFORNIA

DECEMBER 24, 1925

## NOTES AND NEWS

### CHAPTER NEWS

**LOS ANGELES CHAPTER.** The fall meeting of the Chapter was held on Saturday, October 31, at the Belmont High School, Los Angeles. After the business session was concluded the following program was presented: Address, "Gabriela Mistral," by Professor Antonio Heras, University of Southern California; Spanish playlet, Los Angeles High School Girls; "Mexican Mementoes," Miss Genevieve Johnson, Junior College, Fullerton, California; address by Mr. George W. Sheild, Acting Supervisor of Modern Languages, Los Angeles, California. Following the program a lunch was served in the school cafeteria.

The December meeting of the Los Angeles Chapter was held during Institute Week, on Thursday morning, December 17. After a short business meeting, there followed a delightful address by Mrs. G. Adams-Fisher, of Manual Arts High School, on "Glimpses of Spain." Mrs. Fisher has recently returned from an extended visit in Spain, where she soon became known as the little white-haired woman who saw all there was to be seen, and she gave her audience many unusual glimpses into Spanish life and customs. An account of the fiestas in honor of Juan Valera and her visits with some of the celebrities of Spain was most interesting. After her address, an announcement of a trip to Spain next summer by "the Californians." Professor R. E. Schulz, of the University of Southern California, and Miss Kathleen Loly, of Pasadena High School, Pasadena, California, was made.

**COLUMBUS CHAPTER.** On Saturday evening, November 11, 1925, the Columbus Chapter held the first meeting of the year at the Bronze Lantern Tearoom, where dinner was served to the members. Votes were taken upon various matters pertaining to the election of delegates to the National Meeting of the Association, to be held in Columbus shortly after Christmas. Following this, Mr. Glenn R. Barr, of the Department of Spanish, Ohio State University, gave an interesting relation of customs, economic conditions, and opportunities as he found them during a recent trip to South America. His address was illustrated with a number of curios and *realia* which he had collected.

Old members of the Chapter enjoyed the reunion and the opportunity to meet the new members of the Chapter during the social hour which followed.

**SAN JOAQUIN CHAPTER.** This Chapter held the first meeting of the school year of 1925-26 at a banquet in the Hotel Fresno, Fresno, California, November 20, 1925. After the installation of the new president, Mrs. Elide P. Eames, a secretary, Miss Emma Schray, was elected. The Constitution was amended, enlarging the executive committee from three to five members. The following program was then rendered by the Fresno High School students: I. *Canciones Mexicanas: La Ausencia, Espina Quiéreme Mucho, Oteo*; II. *Danza Española*; III. *Caperucita Roja* (reading by student).



Mr. C. Scott Williams, from Hollywood High School, delivered the address of the evening in Spanish, "*Los Conquistadores*." Mr. Williams came as a delegate from the Los Angeles Chapter and at a called meeting of the Executive Committee a resolution of appreciation was ordered sent to both Mr. Williams and the Los Angeles Chapter.

**ARIZONA CHAPTER.** The Arizona Chapter of the A.A.T.S. met in the High School Cafeteria on the evening of November 21, during the session of the southern section of the State Teachers' Association meeting. An excellent program was enjoyed, the feature of the evening being a talk on his native land, Chile, by Señor José Arévalo, of the University of Arizona. Officers for the coming year were nominated and later elected. President, Miss Anita C. Post; Vice-President, Mrs. I. W. Douglass; Corresponding Secretary, Miss Elizabeth Campbell, Phoenix; Secretary-Treasurer, Mrs. Phoebe M. Bogan, Tucson.

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### GENERAL EDUCATIONAL NEWS

On November 14, 1925, at the University of Southern California, the installation of Eta Chapter of Sigma Delta Pi, National Spanish Honor Society, took place. A formal initiation of members was followed by a banquet. The charter members of the organization are: Eva Avilés, Leonora Brown, Emily Huntsman, Gretchen Koehler, Shirley Latimer, Dorcas Turner, Ruth Voth, and Ruth Witzig. The two initiates of November 14 are Sarah Fox and Elizabeth Jackson.

Sigma Delta Pi has for its purpose the stimulation of interest in Spanish literature and ideals. Only those students who have never received less than a "B" may become members. This national honor Spanish fraternity has the endorsement of a strong Spanish department at the State University and expects to become both successful and helpful.

At the annual meeting of the Association of Modern Language Teachers of the Middle States and Maryland, held at Columbia University on November 25, 1925, the following officers were elected for the year 1925-26: President, Professor Henry Grattan Doyle, George Washington University, Washington, D.C.; First Vice-President, Mr. Lawrence A. Wilkins, Director of Modern Languages in the High Schools, New York City; Second Vice-President, Mr. Robert D. Cole, Lawrenceville School, Lawrenceville, New Jersey; Secretary-Treasurer, Miss Elsie I. Jamison, Kensington High School, Philadelphia, Pennsylvania; Representative to National Federation, Professor Wilfred Atwood Beardsley, Goucher College, Baltimore, Maryland.

The students of the Spanish Department of the Ball High School of Galveston, Texas, gave a representation of Martinez Sierra's play, *El Palacio Triste*, in April, 1925. The play was well received, especially by the many Spanish-speaking persons in the audience, to whom the poetic beauty of the lines was very appealing. The scenery, costumes, and Spanish songs were all quaintly suggestive of past days. The play was directed by Miss Anna M. Lister, and the music by Miss Miriam Spratt of the Department of Spanish.

The *La Prensa* prize of \$500, of Group IV, for an essay or thesis suitable for a Doctor's degree, has been awarded to Hymen Alpern, Professor of Spanish in the James Monroe High School of New York City, for his essay entitled "*La Tragedia por los Cielos*," and is a critical edition based chiefly on a unique seventeenth century *suelta* now in the possession of Dean Earle Babcock of New York University. Doctor Alpern was guided and directed in his work by the well-known Hispanist, Professor Harry C. Heaton, formerly president of the Instituto de las Españas. The work is being published by Honore Champion of Paris. Dr. Alpern was for three years secretary of the New York Chapter of the A.A.T.S. and was the first secretary-treasurer of the Instituto de las Españas.

BELEN, NEW MEXICO. The Spanish section of the New Mexico Teachers' Association met during the convention of the New Mexico Educational Association at Belen.

Mrs. H. H. Vincent of the New Mexico State Teachers' College and Vice-Chairman of the Association, presided in the absence of Professor Adlai Feather of the State A. and M. College, who is at present in Europe. The following program was given:

"Aims and Ideals of the Teacher of Spanish in the Southwest," Mrs. Carolyn S. Bell, Belen High School; "A Summer at the University of Mexico," Miss Irene Wickland, Albuquerque High School; "The Work of the Modern Foreign Language Study," Miss H. M. Evers, University of Texas. This was followed by a round table discussion and the election of officers for the coming year. Mrs. Martinita Castillo was elected chairman; Mrs. Eleanor Douglass Robson of Las Cruces, vice-chairman; Mrs. Carol F. Johnson of Tularosa, secretary.

A committee was appointed by the chairman to investigate the particular idioms and colloquial expressions used by the Spanish-speaking population of New Mexico, and to have printed copies of the report available for distribution at the 1926 meeting.

The *Bulletin* of the South Dakota Association of Modern Language Teachers, which is published bi-monthly, is a spicy little newsy paper and carries the greetings, news notes, Association Program, and editorials to the members. Such an effort is to be commended and is worth the emulation of other associations of teachers.

Señor don Rafael Ramirez de Arrellano, Professor of Spanish in the University of Puerto Rico, Rio Piedras, is spending his Sabbatical year at Seville, Spain, where in the Archivo de las Indias he is gathering materials from the documents regarding the history of Puerto Rico. Just at present he is in Madrid, where, in the Centro de Estudios Históricos, he is working on phonetics under the direction of Señor Navarro Tomás.

Mr. Edwin B. Place, who is an instructor in the Department of Romance Languages of the University of Colorado, is also enjoying his year's leave in Europe and is at present in Madrid pursuing his literary studies of the novelists of the "*Siglo de Oro*."

The autumn course for foreigners, organized by the Centro de Estudios

Históricos de Madrid, has enrolled forty students, and of these twenty-seven are *norteamericanos*. On Monday, October 26, in Room 305, Schermerhorn, Columbia University, D. Antonio González de la Peña delivered a lecture in Spanish on "*La Pintura de Velázquez, Reflejo de su Vida*," being a popular and sympathetic appreciation of the Spanish master presented in an informal manner. The Centro announces the new courses for the Summer Session in a *Bulletin* to appear soon. These courses increase in popularity among teachers of Spanish each year, and many teachers expect to attend them this year.

*La Prensa*, of New York City, announces a repetition of the prizes offered last year for the school year ending April 1, 1926.

Miss Benecia Batione, former president of the Denver Chapter of the A.A.T.S. and a teacher in the Denver public schools, is now on the teaching staff of the University of Denver.

A Spanish paper, *Rojo y Oro*, published by the pupils of the James Monroe High School, the Bronx, New York City, is a creditable effort. There are a number of interesting articles written by the pupils in the four-page paper and a Spanish-English vocabulary on the last page.

The University of Berlin offers special courses this summer for American students, especially in Portuguese and Spanish. Many of the courses are conducted in English and a special rate is offered for the six-weeks' term. The North German Lloyd will be glad to furnish information.

PEEBE M. BOGAN

TUCSON HIGH SCHOOL  
TUCSON, ARIZONA

## REVIEWS

**Spanische Kultur und Sitte des 16. und 17. Jahrhunderts: Eine Einführung in die Blütezeit der Spanischen Literatur und Kunst**, von Ludwig Pfandl. Kempten, 1924, XV, 288 pages.

This important book is intended for the general public rather than the specialist, and presents a vivid picture of Spanish literature and culture in a very attractive form. Dr. Pfandl has, as usual, clothed his material with charm, and as his style has both color and lucidity, the reader finds difficulty in putting the book down.

The narrative begins with a strikingly encomiastic presentation of Philip II; then follow chapters dealing with the historical background, with social and religious institutions (the Inquisition), with the culture, the arts, and the literature of Spain during the reign of the house of Hapsburg. Especially noteworthy are the portions dealing with the life of society (pp. 43 ff.), faith, superstition, and ethics (pp. 81 ff.), authors and printers (pp. 120 ff.), and miscellaneous customs (pp. 134 ff.).

A book of such vast scope can be founded only on wide reading in the period considered; consequently the erudition and scholarship of the author present an unusual range of carefully selected sources and authorities. Perhaps the highly sympathetic portrait of Philip II will arouse some protests among the numerous historians who attribute to his character and methods of governing his vast domain many of the ills which subsequently befell his people. I know of no one more difficult to judge than this reticent monarch. He had certain simple qualities which endeared him to those about his person. Of his sincerity and good will there can, generally speaking, be no doubt; but of his inability to expedite his complex administrative business there can be no doubt either. Everyone who has toiled in the historical archives at Simancas and seen the thousands of sheets laboriously covered or annotated by the King's own hand has been forced to conclude that little or nothing can be accomplished by a single individual personally involved in such a mass of documents. *C'est le comble de la paperasserie*, in which there is frequently no light, and often very little discrimination between vastly important matter and wholly insignificant details. With the kindest interpretation of Philip's desire to do the right the fact remains that his methods showed neither flexibility, vision, nor that wise gift in apportioning the duties and exigencies of office among subordinates who could have disposed of all minor matters.

In the final chapter Dr. Pfandl characterizes the Spanish soul manifested in the national character as a *Doppelgesicht* of idealism and realism. This opinion already brought out in the author's history of Spanish literature<sup>1</sup> seems a trifle artificial, and makes the interpretation of not a few masterpieces, as belonging to one or the other category, rather forced. But this point of view corresponds with Dr. Pfandl's enthusiasm and the love he bears his subject; it enables him to give at times an original and striking characterization of writers or their works.

<sup>1</sup> Cf. review in *Modern Language Notes*, December, 1924.

The volume is a beautiful specimen of book-making, in large and clear type, and contains numerous pictures. Among them are portraits, historical subjects, and some which illustrate Spanish customs. Not all are happy selections nor of the same artistic or educational value. It is difficult to understand why so many pictures by El Greco have been included; their reproduction is too often cheerless in tone and stodgy in effect, nor can they mean much to the general reader. We could well spare the pictures opposite page 216 (the Virgin Mary), page 224 (both the Immaculate Conception and Saint Francis), page 240 (Saint Francis and the Mater Dolorosa), page 248 (St. Bruno), all of which seem to me endurable at best in a comprehensive book on the history of painting and sculpture.

Of the manuscript reproduced opposite page 256 only the signature is by Cervantes. In Pérez Pastor, *Documentos Cervantinos*, Vol. I, *prol.*, we read: "*se reproduce el principio de la información (doc. 19) porque en ella hace el autor del Quijote explícita confesión de que es natural de Alcalá de Henares.*" Cervantes' signature makes the document *de una autenticidad irreproachable* (p. 244). Pérez Pastor, of course, does not imply that the document is an autograph: the writing is in the typical notary's hand to be found in so many of these documents; the wording and the contents are in the stereotyped form of all such *pedimientos*. Furthermore, a comparison of this ugly notary style with the few authentic holographs of Cervantes, such as the letter to Philip II, dated November 17, 1594, or the famous message written on March 26, 1616,<sup>2</sup> to the Cardinal Archbishop of Toledo, D. Bernardo Sandoval y Rojas, will reveal the vast difference between the hand of a public official and that of Spain's foremost writer.

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**Viaje por España y Portugal en los años 1494 y 1495;** versión del Latin, noticia preliminar y notas por Julio Puyol. Madrid, 1924, 192 pages.

In 1920 Dr. Pfandl published in the *Revue Hispanique* an *Itinerarium Hispanicum*, this being a portion of a larger book of travel by one Hieronymus Monetarius, the latinized name of H. Münzer. This latin narrative, written in a readable and amusing style, was welcomed with pleasure by a number of scholars, and its many details of great interest have led Sr. Puyol to give us a fascinating and valuable translation, thus making Münzer accessible to all readers of Spanish literature and history. Farinelli, the noted Italian scholar, has pronounced this account the most interesting record of any journey made through Spain during the middle ages, and no student of Spanish history and customs should fail to read it.

Münzer entered Spain from the northeast and saw the chief places of his time, among them Barcelona and Monserrat, Valencia, Almería, Granada, Málaga, Sevilla, something of Portugal, then Santiago, Salamanca, Toledo, Madrid and Zaragoza. Some of his observations are naïve, not to say childish,

<sup>2</sup> The first is reproduced in *Narrrete, Vida de Cervantes*, end of volume; also in Rivadeneira's *Obras completas de Cervantes*, I (Madrid 1863), end of volume; the second in Cejador's *Historia de la lengua y literatura*, etc., Vol. III, p. 240, and in Watts' translation of *Don Quixote*, Vol. V, Appendix (edit. London, 1888).

but to that fact we also owe details of history and culture which give a minute picture of his day. Among the astonishing lacunae is the failure to mention either Columbus or his discoveries, which one naturally supposes Münzer would have heard discussed in Seville. Sr. Puyol's preface, written with warmth and understanding, forms a scholarly introduction to this important publication, and his translation has all the charm of an original narrative.

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**Don Luis de Góngora y Argote, biografía y estudio crítico** por Miguel de Artigas; obra premiada por la Real Academia Española, Madrid, 1925. 487 pages.

Readers of modern Spanish poetry, who make a careful comparison of the new with the older arts, are frequently astonished to learn that many a trick of the trade was already well known to masters of the long ago. Thus the poetry of Don Luis de Góngora is being read more and more, and such a leader of our own time as Rubén Darío, among others, wrote of him in high praise, believing that Góngora's freedom and novelty of diction would serve to lead the language of verse into new and untried fields. It is, therefore, with pleasure that one finds among recent Spanish publications this excellent biography of the famous Cordoban by Miguel Artigas, the scholarly and erudite curator of Menéndez y Pelayo's library at Santander.

The work gives an admirable picture of the man, presents clearly the growth of his great poetic gifts and the various phases of his art. However difficult some of the writings of Góngora must ever remain, and however much ultra-moderns may mark with their approbation such verse of his as is plainly characterized by obscurity, his entire works can henceforth be read more understandingly in the light of Sr. Artigas's careful narrative. This is due especially to the fact that the author has been able to introduce into his biography much new material which he obtained in various archives and private libraries, notably in the unusual collection at his disposal in the Menéndez y Pelayo library.

Sr. Artigas indulges in occasional theories regarding the activities or whereabouts of his protagonist, but he is never injudicious in his methods, and as a rule justifies his conclusions by means of documents and facts. One is moved, after reading this biography, to return to the works of Góngora and reread in a new light the many beautiful poems of this remarkable genius. His technical excellence, his lyrical power, his music, his ability to fit the language to the sentiments and ideas, strike one anew. Azorín, a latter day admirer of Góngora, has called attention to one of his finest sonnets:

Descaminado, enfermo, peregrino,  
En tenebrosa noche, con pie incierto,  
La confusión pisando del desierto,  
Voces en vano dió, pasos sin tino.  
Repetido latir, si no vecino,  
Distinto oyó de can siempre despierto,

Y en pastoral albergue mal cubierto  
 Piedad halló, si no halló camino.  
 Salíó el sol, y entre armiños escondida,  
 Soñolienta beldad con dulce saña  
 Salteó al no bien sano passagero.  
 Pagará el hospedaje con la vida;  
 Más le valiera errar en la montaña,  
 Que morir de la suerte que yo muelo.

Possibly Señor Artigas may feel actuated to give us a critical edition of the poetical works of Góngora, and so create a lasting monument to his country's literature.

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**Historia de la Literatura española**, por Juan Hurtado y J. de la Serna, y Angel González Palencia, segunda edición, XVI, 1127 pages, Madrid, 1925.

This is the most complete history of Spanish literature in a single volume. The second edition of this noteworthy piece of scholarship is very welcome. The changes which have been made are as a rule judicious, and take into consideration the criticisms made of the first version. An occasional clarifying paragraph has been added, as for example, that on p. 80, which explains the *mester de clerecía* before introducing the reader to its best examples. A number of new matters are brought in by brief statements giving the reasons for specific designations, terminologies, schools of verse, etc. Some presentations have been largely rewritten, as for example, the *Celestina*, and greatly add to the accuracy of the book. Specific dates of the first appearance of certain books are now given for greater precision, a matter especially helpful to foreign students new to the field, although they are not always so necessary for those who claim Spanish literature for their own. Books and articles printed since 1921 have been taken into consideration and related material brought up to date, cross-references are more complete, and the new system of numbering all the paragraphs consecutively from the beginning to the end is a great help to the teacher; it simplifies his task of comparative study on numerous occasions. The revised presentation of the mystics and ascetics, to which the authors refer in the preface, is an example of the improvement made over the earlier wording and is especially commendable for its completeness and lucidity.

Features of this book especially helpful in the classroom are the small *cuadros sinópticos* at the beginning of every type or epoch, for example, "*literatura castellana, siglos xii y xiii*," "*literatura hispano-arábiga*," and the numerous chronological lists of important events which throw light on the history and progress of the literature. The bibliography is, with some exceptions, very satisfactory as a working basis, although in a few cases certain titles might be added and others could readily be omitted.

A work of such extensive proportions is naturally not equally satisfactory throughout, and the judgment of the authors will doubtless continue to

make a few additions or revisions. Thus, such a note as that referring to Professor Wiener's assertion that the *Germania* of Tacitus is a forgery (p. 68) had better be omitted. Professor Wiener's conclusions have not been accepted by the most competent classical authorities because his etymologies are often erratic and unconvincing.

Famous authors whose works are well known and on whom there are critical books in every library can be succinctly presented and should be limited to naked facts. Cervantes is a case in point: wherever not sufficiently substantiated theories have been advanced by modern critics regarding his biography, or concerning works attributed to his pen, wherever unconvincing literary sources of his writings have been suggested, together with the capricious interpretation of so-called hidden meanings of his masterpiece, *Don Quixote*, the presentation of these matters in a general history is out of place, and the bibliography should suffice to direct the student to these questions. In connection with Avellaneda it would be enough to state that no one has discovered his identity, and to let the student go to the chief investigations in this matter. Paragraph 372 *bis*, called "Cervantes and Shakespeare," is new, and a few bibliographical titles dealing especially with the *Cardenio* ought to be added. The *Knight of the Burning Pestle* is now generally attributed to Beaumont alone, and the authorship of the *Double Falschood* (Cardenio plot?) is not easily determined. Some titles in the enormous Cervantes bibliography are valueless and should be omitted.

An example of an author who ought to be more thoroughly treated is Gracián (pp. 774-777). Gracián is one of the great intellects of the seventeenth century, not only of Spain but of Europe, and his work deserves detailed presentation because literary historians as a rule avoid him on account of his many great difficulties of style and expression. A study of his sources still remains to be made. His manner, embracing all that was good and bad in his time, has been unfairly condemned because it is often marked by poor taste, for example, in the too frequent use of *similicadencia* (*tantos y tontos, cosa y casa, malicia y milicia*), in the abuse of *culto* and *conceptismo* features, to say nothing of his unusual vocabulary. His great masterpiece, *El Criticón*, is probably one of the meatiest books in Spanish; it is not only a great document in philosophy and the history of Spanish culture, but a highly important work, as is every book of Gracián's, in the study of Spanish syntax and vocabulary. Perhaps the real drawback to popularizing Gracián lies in the fact that his profound and inflexible thought processes appeal chiefly to the intellect, almost never to the heart. To Gracián man is a pitiful creature, and under the microscope his character does not appear a thing of beauty. Nevertheless, in spite of this cynicism, this pessimistic outlook on life and man's activities, the message of Gracián is a heartening one. He makes clear that the most commendable course of life, at best one of toil, and sorrow-laden, leads through courage, hard work, and virtue to the blessed Isle of Immortality. Paragraph 775, l. 18, should make plain that part one of *El Criticón* consists of *la primavera de la niñez y el estío de la juventud*.

The bibliography (p. 779) should add: *Gracián* by Aubrey F. G. Bell, Oxford University Press, 1921.



As regards the very recent periods of Spanish literature, this history is the most satisfactory in its brief characterizations of writers and their works; in this sense it is superior to that of Fitzmaurice-Kelly.

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**James Fitzmaurice-Kelly, Geschichte der Spanischen Literatur, übersetzt von Elisabeth Vischer, herausgegeben von Adalbert Hämel, XV, 653 pages, Heidelberg, 1925.**

This new version of Fitzmaurice-Kelly's history of Spanish literature reawakens our high esteem for a man whose book has for more than twenty years occupied a unique place among the histories of Peninsular literature; it also fills us with a deep regret that he did not live to see its final publication. Fitzmaurice-Kelly would have felt a sincere gratification over the satisfactory way in which Professor Hämel and Miss Vischer have acquitted themselves of a difficult task; but he would perhaps have seen the wisdom of making a few changes in his narrative, which reverence for his memory may have prevented.

The translation has been clad in clear and fluent German, and with few exceptions the criticisms and analyses give evidence that the German writers have made use of practically all the material printed in our time. The best portion of the book remains that part which precedes the nineteenth century. The judicious treatment of the beginnings of Spanish literature, the presentation of epic and ballad poetry, of the chronicles, the characterization of master writers, such as Juan Ruiz, López de Ayala, are excellent; the study of the development of prose and the succinct analyses of the intricate works of such men as Fernán Pérez de Guzmán, Pero Tafur, Alfonso Martínez de Toledo, and many others are sound and adequate; and although Fitzmaurice-Kelly's narrative is now and then a trifle dry, only a miracle could have made a purely scholarly account of such peculiar material entrancing. Fitzmaurice-Kelly also had a singular gift in giving writers and their works their due place and rank. No better discussion of certain masterpieces (take for example, the *Celestina* pp. 153-156) can be found in an equally brief number of pages. The drama of the *siglo de oro* represents a very commendable feature and has undoubtedly been improved in the German version by the extensive information of Dr. Hämel.

As regards Fitzmaurice-Kelly's attitude toward lyric poetry, his remarks represent his more personal point of view; his opinion on most poets is wholly sound, and would enlist the approval of every student. An exception may perhaps be taken to some of his strictures on Góngora, who has in recent years enjoyed a remarkable revival. To the modern school of verse he has become the greatest poet of his age, a kind of standardbearer, regardless of the peculiarities which stigmatize his rare genius. This point of view Fitzmaurice-Kelly presumably could not adopt, and his presentation of Góngora in 1925 differs very little from what he had set down thirty years previously. This is to be regretted, for such examples prevent his book from being a wholly reliable index of the time.

The skill and erudition of Dr. Hämel cannot be held to account for a slight drawback which attaches to this new version. Although the phrasing of the original English was successfully presented in Spanish and French translations, these, nevertheless, retain too much of Fitzmaurice-Kelly's tendency to be a trifle *précieux* in his style; they also clung fairly faithfully to his habit of bringing in numerous erudite quotations from English and French writings, to his allusions to unimportant no less than important foreign authors met with in his wide reading and brought in, if only they furnished him with a witticism or aphoristic characterization. English authors are least out of place in the English version, French writers do not shock in the French; but in the Spanish they all sound exotic and often seem to be dragged in. The same holds true with the German version, which would have been improved, if less freighted with countless references to Victor Hugo (about 15), Landor, Hazlitt, Robert Herrick, Jeremy Taylor, Charles Lamb, Régnier, Montaigne, and scores of others. Fortunately for the German version we find mention of Hegel, Humboldt, Grimmelshausen, Goethe, Schlegel, to name only a few; thus every country is apparently treated fairly.

I said above that the treatment of the nineteenth century was not so satisfactory. Perhaps it was too near to the author's vision; we must assume also that it interested him less than the older periods. Thus, to cite but one example, Galdós occupies two scant pages, and while these are excellent as far as they go, they do not give the student an adequate idea of the very great importance of this novelist in his relation to his own contemporaries and to those followers who imitated or developed his contribution to the Spanish novel. Galdós was also a better dramatist than Fitzmaurice-Kelly admits.

Perhaps the chief drawback to this presentation of the nineteenth and twentieth centuries is the attempt to give an adequate idea of too many names in about seventy-five pages. As a result, some writers receive only a few lines, and so constitute hardly more than a bare roster instead of a critical summary. To one of the greatest of our contemporaries, Pio Baroja, is meagerly granted half a page, and to Unamuno are accorded seven lines. Much space would have been saved by omitting a large number of names altogether and mentioning them only in the chronological table which has been added at the close of the book. The treatment of some of the most recent poets, the Machado brothers, for example, leaves the student quite in the dark. Dr. Hämel has modestly added a few pages (475-483) of additions and corrections; he could no doubt have given us the benefit of his erudition to an even greater extent had space in the already bulky volume permitted.

As far as I can judge the bibliography is by far the fullest and the most serviceable of any Spanish history of this scope, and Dr. Hämel deserves our gratitude for so satisfactory and scholarly a compilation. The volume gains also in value through the above-mentioned chronological table (pp. 604-622) added for the first time, and through a good index.

RUDOLPH SCHEVILL

UNIVERSITY OF CALIFORNIA

**México Virreinal, Acuarelas de Nueva España.** By Manuel Romero de Terreros, Marqués de San Francisco, and S. L. Millard Rosenberg. VIII+250 pages. Alfred A. Knopf, New York, 1925.

This little volume prepared as a historical reader for students of Spanish in American schools and colleges is an admirable collection of well-written stories, sketches, and legends based on materials gathered from the history and legends of Spain and Mexico, tales of adventure and legend that are of the greatest possible interest to students of Spanish. It is a series of tableaux written in easy and carefully graded Spanish, and absolutely faultless, that portray for students of Spanish in a most fascinating manner the atmosphere and spirit of the time, México Virreinal, or the Mexico of the sixteenth, seventeenth, and eighteenth centuries.

The book contains thirty selections. Part I, *Introducción*, has the three following selections: *La república mexicana*, *Resumen histórico*, and *Las letras mexicanas*. Part II, *México Virreinal*, has a *Proemio* and under Selection 5 there are nine charming sketches with the title *Algunas virreinas de Nueva España*. These alone have enough importance and interest to warrant the selection of *Acuarelas de Nueva España* as a subtitle for the whole book. Part III consists of the following selections: Torneos, mascaradas y fiestas reales; La casa de los azulejos; El duende; Borlas doctorales; La china; fiestas campestres; Los cresos coloniales; Besamanos y saraos; La toma de posesión y la entrada pública de un virrey; La mejor parte; Un cruzamiento; La "Güera" Rodríguez. Part IV contains the following: Don Vasco de Quiroga; El Marqués de Casafuerte; Tepotzotlán; Casas históricas de la ciudad de México; Los jardines de la Nueva España; Los paseos; El mosaico de plumas; Los nacimientos; Las cartas de la señora Calderón de la Barca; La Nueva España y California; Las Misiones californianas; Don Augustin de Iturbide; El amo viejo; Los jugadores de ajedrez.

The texts are followed by abundant notes of a geographical, historical, and linguistic character designed to interpret for the student all matters that may need explanation, and a complete vocabulary. There is an excellent frontispiece of Sor Juana Inés de la Cruz, the most important figure in Mexican literature in the eighteenth century, and there are twenty-six more illustrations throughout the texts.

The authors of this interesting little volume, Don Manuel Romero de Terreros, Marqués de San Francisco, well-known Mexican author, and Dr. Millard Rosenberg, Professor of Spanish in the University of California, Southern Branch, have done teachers and students of Spanish a great service. Most teachers will want to use the book in their classes and will consider it an indispensable textbook for classes that are interested in the history and legends of Mexico.

AURELIO M. ESPINOSA

STANFORD UNIVERSITY

**Die Gegenstandskultur Sanabrias und seiner Nachbargebiete: Abhandlungen aus dem Gebiet der Auslandskunde**, von Fritz Krüger. Hamburg: Hamburgische Universität, 1925. 332 pages, 26 tables, and map.

The first important work of Dr. Fritz Krüger in the Spanish field was his interesting study of the phonology and morphology of some western Spanish regions, Zamora and vicinity, published in 1914, *Studien zur Lautgeschichte westspanischer Mundarten*. Later, in 1923, he made a special study of the dialect of the region of Sanabria, *El Dialecto de San Ciprián de Sanabria*.<sup>1</sup>

In the publication of this year Dr. Krüger has entered into a most interesting study of the present state of culture of the peasant folk of the region of Sanabria, viewed especially from the standpoint of the linguist and ethnologist. It begins with geographical notes followed by detailed accounts of the construction of the ordinary farm house, the home furniture and utensils, and the primitive methods of living and working about the house. The farm implements are then described, beginning with the primitive Roman wooden plow. Lastly, the book contains seventy-four most excellent reproductions of photographs of village and farm scenes of all kinds. The work is a notable contribution to Spanish dialectology, folk-lore, and ethnology.

<sup>1</sup> *Revista de Filología Española, Anejo II*, Madrid, 1923.

AURELIO M. ESPINOSA

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# HISPANIA

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## SPANISH SCHOLARSHIP AND SCIENCE

As a small nation whose period of most conspicuous power ended before the beginning of the modern technological age, Spain cannot justly be expected to stand comparison in scientific development with the leading nations of today. No small nation with ten, fifteen, or twenty million inhabitants and limited wealth has the facilities, the opportunities, the leisure, or the ambition for scientific production possessed by rich nations of forty, fifty, or a hundred million inhabitants. This is particularly true of nations, like Spain, in which the proportion of educated minds to the total population is small.

But this is far from saying that the small nations do not play a significant part in scientific development or that they may not have at times even more than their relative share of outstanding scientists and scientific works. Copernicus, Tycho Brahe, Galileo, Linnaeus, Boerhaave, de Vries are great names that honor small countries and the sciences with which they are connected.

If companion volumes to *Science and Learning in France*, published during the war, were to be compiled for all the countries of the Western World, it would probably be found that scholarship is not monopolized by the Big Four—France, England, Germany, and the United States. Many of the smaller countries can point to noteworthy scholarly and scientific production in the present and to a long and honorable line of scholarly and scientific achievements in the past. In our days the Nobel prizes are not awarded exclusively to Frenchmen, Englishmen, Germans, or Americans. Thus far, Dutch, Swedish, Italian, Russian, and Swiss names have figured prominently in the awards from year to year, and even a Spanish name has not been lacking. These names, it is to be presumed, stand for genuine contributions to learning.

That the smaller countries do not enjoy the popular national reputation for scholarly and scientific investigation accorded the more powerful nations is but another of those social ironies so familiar to thoughtful observers. Insufficiency of self-advertising is commonly assumed to imply real deficiency.

Spanish scholarship and science are popularly rated low; and Spain is one of the poorest of self-advertising nations in the world. The connection between these two conditions is a vital one. At the present moment, Ramón y Cajal's name is practically unknown among us. One of the foremost physiologists and histologists in the world, a Croonian lecturer before the Royal Society of England, a winner of a Helmholtz medal and of a Nobel prize, he is known to but a handful of specialists and, in semiobscurity, continues in his old age, as he says, "locked up in his corner and prepared to end his labor with his trembling hand upon the microscope and his eyes absorbed in the formidable enigma of life." A French or German scientist of Ramón y Cajal's eminence would not be doomed to an obscure corner in the scientific world or to total oblivion on the part of the general public.

There are many tireless, original, brilliant, modest scholars like Ramón y Cajal in the history of Spanish scholarship. In the past twenty years alone, Spain has had at least half a dozen scholars and scientists of the first rank, comparable in laboriousness, fertility, accuracy, and style with the best of European and American scholars: Ramón y Cajal in histology; Menéndez y Pelayo, "the Spanish Sainte-Beuve," in literary history and criticism; Menéndez Pidal, called by Professor Northup, of the University of Chicago, "not only the leading Spanish authority on letters and linguistics, but, with the possible exception of Pio Rajna, . . . the world's greatest romance philologist"; Navarro Tomás in phonetics; Rey Pastor in mathematics. No mention is here made of Spanish-American scholarship, for that is another story, and not of the shortest.

Nevertheless, the tradition that Spain has produced nothing of moment in scholarship and science remains unshaken. The tradition is especially strong among those who know nothing about Spain and Spanish civilization, as is natural. It is not less strong in academic circles than in the wide world beyond. Some college men and women, to be sure, are open-minded enough to be willing to acknowledge the merits of Spanish scholarship and science, provided concrete evidence can be shown them. But it is inexplicable to them that

Spanish scientific work, particularly, if it exists, should virtually never be mentioned in the scientific journals that detail the progress of science all over the world. Perhaps that circumstance can be explained largely by the fact that compilers of scientific activities rarely know Spanish and, in addition, are disposed to neglect work written in Spanish as of no consequence. Because of a realization of some such condition, many Spanish scientists, like Ramón y Cajal, have found it advisable to write in French or English. Certainly, if the registers of the scientific journals were complete, they would have included, for instance, for the period following the war, a considerable number of the scientific books and articles listed in the physical and biological sciences and in mathematics in the *Catálogo general de publicaciones* issued by the *Junta para ampliación de estudios*.

The general prejudice—for it is nothing less—is not hard to understand. Spain has been unfortunate so long that her period of world-power and influence has almost been forgotten, and her contemporary renaissance is not even surmised in most quarters. It is also believed quite generally that some nations are inherently incapacitated for scientific research and that Spain is one of them—a notion as false to the facts and as fatalistic as it is flattering to those who harbor it. Rome and Japan have at times been made the victims of an invidious distinction of this sort: yet Italy, the lineal descendant and heir of Rome, and modern Japan are winning scientific laurels almost daily.

Nobody has yet made a complete investigation of Spanish scholarship. Several Spaniards have thrown much light upon it, among them, Menéndez y Pelayo and Don Rafael Altamira, the peers of any contemporary scholars in Europe or America. The man who writes the definitive history of Spanish scholarship will deserve well of Spain and do more for the solid foreign reputation of Spain in this day and age than any number of statesmen, artists, philosophers, novelists, dramatists, or poets. For, in educated circles, the invidious distinction of accomplishment in science and learning is the touchstone of national worth, and even mass production of scholarship or research, though occasionally of mediocre calibre, is not scorned by "live-wire" nations. There is such a thing as advertising competition for prestige.

The recorded work of Spanish scholars goes a little back of the Christian era to the days of the Roman empire and includes, among

other prominent names, those of the three Senecas, Hyginus, director of the Palatine Library, Quintilian, and Columella. The subjects of their studies are sufficiently varied to dissipate the fairly common impression that the Romanized Spaniards were nothing but rhetoricians. *De agricultura*, *De apibus*, *De astronomia*, by Hyginus, *De motu terrarum*, *Naturalium quæstiones*, by the Younger Seneca, *De re rustica*, by Columella, the best book on agriculture bequeathed us by the ancients and rich in direct observations of plants and animals, suggest that from the very beginning Spaniards showed no lack of interest in the natural sciences. That the reputation of the Romanized Spaniards has been based usually on their literary or rhetorical gifts, in which, by the way, they were the equals of any of the Romans of their time, is due principally to the vogue of classical letters in our early treatment of the civilization of the Romans.

Down to the sixteenth century, the major part of Spanish scholarship was devoted to philosophical discussion, scholasticism, and mysticism. Special contributory factors in Spain to this type of learning, which was common to all the European countries, have been Spain's status as the most Catholic nation in the world and, above all, the coexistence of educated Arabs, Jews, and Christians on the same soil. The oriental character of Spain stimulated for many centuries an interest in mystical and philosophical learning.

In the scholastic and philosophical period four men stand out as world figures: Averroes, Maimónides, Raimundo Lulio, and Juan Luis Vives. With Averroes and Averroism the modern world is fairly familiar as the result of the writings of Renan. Maimónides, Lulio or Lull, and Luis Vives are not so well known to us.

Maimónides has been called the greatest of European Jews and the Spanish Aristotle. A man of encyclopedic learning and lofty thinking, he impressed himself on his contemporaries both in Spain and abroad. As one of the most skilful physicians of his age, he became court physician to the great Saladin after having declined a similar position offered him by Richard the Lion-Hearted. He was naturally interested in medical science, but did not stop there, as his *Calculation of the Calendar* proves. He was devoted to learning to the extent of refusing to make his living by it. It was his opinion that learning should give its fruits to the world without thought of payment, a principle, I believe, now, or until lately, held sacred among university scientific men who make discoveries or inventions of general utilitarian value. In other ways, too, Maimónides was

strikingly modern—or should I say “modernist”?—in his views. Mr. Steuart M. Emery, in the *New York Times* for August 30, 1925, terms Maimónides a “twelfth-century modernist,” to whom a monument is now being erected on the shore of Lake Tiberias in Palestine. Perhaps I had better let Mr. Emery describe the curious parallel between our own modernism and fundamentalism and those of the twelfth century.

Maimónides sought to find a common ground on which the ever-progressing discoveries of science could meet the settled concepts of the Scriptures. He did not live to hear the thunders of controversy that raged through the scholastic world over his manuscript (*Guía de los que dudan*, “Guide to Those Who Doubt,” also called “Guide to the Perplexed”). Translated into Latin, it reached the hands of European savants of the thirteenth century. The orthodox were shocked, even lives were lost amid the violent arguments about his theories. Its influence on Jewish and Arabian philosophy was tremendous; it was regarded by Christian scholars as a marvelous document. Albertus Magnus and Thomas Aquinas in later years admitted their debt to it.

It was, then, a Spaniard who fired one of the first shots for modernism as opposed to fundamentalism. Maimónides was a native of the once lordly city of Cordova. One of his favorite studies, it may be mentioned, was botany, which he pursued scientifically for medicinal purposes.

The career of Ramón Lull (Raimundo Lulio, as he is called in Castilian) was one of the most extraordinary in the thirteenth century. Born at Palma de Mallorca in 1232, he was a contemporary of Roger Bacon and resembled the English monk in the vast range of his knowledge and his interest in science. A mathematician, an astronomer, a reputed alchemist, though in reality a genuine enough early chemist, a botanist of advanced ideas, a jurist, a political scientist, a philosopher on whose principles were founded many Lulian schools, a novelist, he was a shining example of the restless pansophism, the desire to know all things, that actuated a number of the finest intellects of the Middle Ages. Whether or not he made the numerous discoveries and inventions once attributed to him—the extraction of potash from vegetable ash, an apparatus for detecting carbonic acid in the analysis of organic substances, the distillation of alcohol, which, it should be added, is not the reason for his having been called the *doctor iluminado*—does not matter. Most learned Spaniards are among the first in discounting these attributions, though the feeling is general that Lull may have made experiments

in the directions mentioned and was capable of achieving the discoveries. Lull's voluminous and varied scientific works stamp him as an important precursor of the modern scientific age. In particular, there runs through all his undertakings one constant aim: to try to find "a single, general science, applicable to all, with general principles, in which is contained the principle of the particular sciences, just as the particular is contained in the universal." His philosophy, mystical for the most part, was a protest against Averroism. After teaching in various countries of Europe and developing his philosophy from contact with men and things, and not merely evolving it from his inner consciousness or from books, he entered the Order of San Francisco, went to preach Christianity in Africa, and died in 1315, stoned to death by the rabble.

Lull was the master of Raimundo Sabunde, like himself a Catalan and a significant philosopher, known to most of us as Raymond Sebonde through the famous *Apologie de Raymond Sebonde* of Montaigne. The schools founded to propagate his ideas lasted long after his death, and the live interest in his principles continued in some places until the end of the seventeenth century. Even Francis Bacon, who thinks him a charlatan and something of a madman, knows him and appears to have adopted some of his ideas. Lull, it may be remarked, was the first man in Europe to discuss philosophy in a vernacular tongue, just as Alfonso the Learned, his contemporary, was the first in Europe to treat of mathematics and astronomy in a vernacular language.

Luis Vives was one of the noblest of Renaissance scholars. Given over heart and soul to learning, he was, as "Azorin" feelingly pictures him, satisfied with a life of poverty. With Erasmus and Budaeus, Vives completed the triumvirate of learning in the Renaissance. His fame was international. At Oxford, he lectured to distinguished audiences, including Henry VIII and his queen, Katherine of Aragon. For a time he was preceptor to the Princess Mary, daughter of Henry VIII. Learned scholars of the day sat at his feet. Though only forty-eight years old when he died, he left a deep impression on the philosophical, scientific, educational, and sociological thought of his age. His educational doctrines directly influenced the great Comenius, the Moravian educator who was once offered the presidency of Harvard College. His philosophical ideas inspired many of his contemporaries and successors and gave rise to a "school" of *eclectismo*, or eclecticism, representative of his doctrines. His works

include *De causis corruptarum artium*, *De tradendis disciplinis*, *De instrumento probabilitatis*, *De subventione pauperum*, *De communione rerum*, *De ratione dicendi*, *De anima et vita*, and much translation from the Greek.

Before Cervantes, Vives criticized the vogue of the novels of knight-errantry and showed the evil effects on idle minds of those extravagant, but remarkably popular, romances. His distaste for scholasticism was pronounced. Always sane and practical, though rather austere, his judgment rebelled against the prevailing hair-splitting of the times and inclined him toward a more solid observation and interpretation of natural and human phenomena. Herein, perhaps, now lies his greatest claim to our consideration, for, many years before Bacon and Descartes, he laid down the principles of the investigational, or inductive, method and anticipated many of the most important principles of these renovators of scholarship. In addition, he preceded Locke and Kant in some of their most discussed theories.

While the whole world deifies Bacon and Descartes for their learning and originality, Luis Vives, whose learning was as profound as theirs and whose originality was scarcely less, remains practically unknown. That he was a Spaniard and that he wrote in Latin, though of the purest, are factors that have probably obscured his high qualities and militated against his fame.

As Vives represents the best in Spanish philosophy during the Renaissance, so Antonio de Nebrija (1441-1522) represents Spanish Renaissance humanism at its best. Nebrija was one of the most thorough classical scholars in Europe, whose opinions on points of scholarship were accepted with implicit faith. He held chairs at Salamanca, then one of the most influential universities of Europe, with an enrolment larger than most of our universities can as yet show, and at Alcalá de Henares, whence came the vast undertaking of the Complutensian Polyglot Bible. Among the numerous specialists in charge of the Complutensian Polyglot, Nebrija occupied one of the most prominent positions and was in charge of the treatment of the Greek texts. The list of his writings is long and varied. It is encyclopedic in scope and touches on the most diverse branches of human knowledge. Though linguistics and literature were his main interest, he was a good deal of an authority in jurisprudence, philosophy, history, numismatics, cosmography, mathematics, and some of the natural sciences. Not only a careful investigator, but also an

original and independent thinker, his contributions to learning have been very considerable, even when measured by the modern requirements of precise documentation and close reasoning. He was, in fact, a scholar of the German type out of his time. Among his innovations were his erudite Latin-Spanish and Spanish-Latin dictionary, his *Gramática sobre la lengua castellana* (1492), which was the first scientific grammar of any modern language, his scientific experiments to determine the size of the Spanish foot as a unit of measure, and his calculation of a degree of the earth's meridian, in which latter problem he anticipated all those who have made like investigations.

The sixteenth century was, in Spain, as all over Europe, a period of intense intellectual activity. Nebrija is but one of a multitude of Spaniards enamored of intellectual exercise in one form or another. Religious mysticism, as is generally known, occupied many of the best minds and placed Spain in the vanguard of mystical thought in Europe. But not all Spaniards were mystics in the age of Loyola, Luis de Granada, Luis de León, and Santa Teresa. The continuation of the exploration and colonization of the New World required practical genius and no small amount of scientific knowledge. Except to extremely prejudiced observers, the contribution of Spain to scientific knowledge in the sixteenth century cannot help seeming both extensive and important.

Far from being the light-hearted, unorganized adventure that is often pictured by the popular imagination, the conquest of the New World was, I do not doubt, one of the most carefully planned and best organized business enterprises ever undertaken up to that moment in the history of the world. It may be compared to a huge modern "trust," in whose operations scientific development and civilization go hand-in-hand with the dominating motive—money. More exactly, the motive was threefold—gold, glory, and gospel—in the order named. The center of operations was Seville; and from Seville radiated the emigratory, economic, judicial, political, and scientific lines that linked the New World with the Old. More particularly, the all-powerful *Casa de Contratación* (Board of Trade), located in Seville, exercised the chief control and supervision of the overseas domains.

The discovery of the New World sharpened scientific interest in Spain and forced upon Spaniards an open-minded, questioning attitude. So many antiquated ideas were going by the board that, whatever the religious opinions or superstitions of the age might be,



the acceptance of new knowledge that was so easily demonstrable became a matter of necessity.

Moreover, educated Spain had never been impervious to rational theories of however recent innovation, and the inhibitions of the Inquisition, if any such really took effect outside of the province of religious faith, were unable to isolate Spanish thought from the inquiring thought of the more advanced nations of Europe. A remarkable proof of Spanish liberality of intellect is to be found, as Don Rafael Altamira points out, in the immediate acceptance in Spain of the tremendously revolutionary system of Copernicus (1543), though it was rejected for a long time in other countries. The University of Salamanca adopted it at once, and eminent Spanish astronomers and cosmographers, such as García de Céspedes, Vasco de Piña, Suárez Argüello, etc., came to its defense without delay. Similarly, Spain was one of the first countries to accept the Gregorian calendar, to the formation of which the University of Salamanca contributed several scientific suggestions of value and in the elaboration of which a Spaniard, Pedro Chacón, a member of the Calendar Board at Rome, played a significant part. The reform became effective in Spain in the same year as in Rome (1582), but was not accepted by England, for instance, until 1751. If England had adopted the calendar as readily as Spain, the date of Shakespeare's death would be May 3, 1616, instead of April 23, 1616.

Whether, elsewhere in Europe during the sixteenth and seventeenth centuries, there was greater scientific curiosity than in Spain may be doubted. To be sure, one might think so from popular opinion: but popular opinion must often be disregarded in treating of Spain, for it has usually been uninformed and unjust. Either by accident or through prejudice, Spain has too frequently been deprived of much of the credit honorably due it. A glance at some Spanish achievements during the period mentioned may not be unfruitful.

Probably few persons will refuse to admit Spain's supremacy in navigation during a part of the fifteenth century, the whole of the sixteenth century, and a part of the seventeenth century. The Spanish navy had been organized long before the delightful Pepys, a staunch admirer of the Spanish, by the way, took the British navy in hand as Secretary to the Admiralty in the reigns of Charles II and James II, and the Spanish flag was on every sea. It was said at this time—a saying later appropriated by Great Britain—that the sun never set on Spanish dominions. In the theory of the art of navi-

gation, as well as in its practice, Spain excelled. Spanish books on navigation were translated into other languages or "adapted," and some of them went through a number of English editions, the most conspicuous being the *Arte de navegar* by Martín Cortés, another of the same title by Pedro Medina, and the writings of Fernando de Alarcón, Pérez de Moya, and Jerónimo Chaves. In naval construction, likewise, Spain stood for the most advanced technical development and was looked to by other countries for improvements.

Naturally, other scientific branches, intimately allied to navigation, claimed the attention of Spanish specialists, and the more so, since the *Casa de Contratación* always exacted for its archives full reports of observations. Thus, Solís and Andrés de Morales investigated and reported on ocean currents in the Gulf of Mexico and along the coast of Chile; Captain Juan Escalante de Mendoza in 1575 published observations and original reflections on currents, winds, meteorology, and nautical astronomy, which were later incorporated into the body of nautical science; the deviations of the magnetic needle were studied by many observers, and, as a result, modifications were made in nautical instruments and the first maps in Europe based on such investigations were constructed by Alonso de Santa Cruz, one of the cosmographers of the *Casa de Contratación*, professor of astronomy at the court of Charles I (V), and considered by good judges a genuine precursor of Newton; the theory of the magnetic pole was set forth by Martín Cortés (1551), whose work was immediately translated into English; a theory of cyclones was proposed by Andrés de Urdaneta; the theory of atmospheric pressure was formulated by Arias Montano in his *Historia natural* (1601) as a consequence of his study of the ascent of water in pumps; Pedro Juan Núñez discovered the curve called the loxodrome, of great utility in chart projections, invented the apparatus, named after him *nonius*, for the measurement of small segments of the arc, solved the problem of the *mínimo crepúsculo*, and found the laws of the retrogression of the shadow in the solar quadrant; the system of equidistant polar projections, attributed to Mercator, was employed in the middle of the sixteenth century in a map of the Straits of Magellan many years before Mercator made use of it; scientific observations on eclipses were made by López de Velasco on the occasion of the eclipse of the sun in February, 1577, and sent to the *Casa de Contratación*; Pedro Ciruelo presented a theory of astronomical refraction; Jerónimo Muñoz published observations on the

variable star that appeared in 1572, and had the satisfaction of seeing his work accepted with applause by Tycho Brahe, whose own published study was preceded also by that of Molina de la Fuente: García de Céspedes invented a method for the determination and calculation of the positions of the stars, which was adopted in various European countries; studies and reports were made in the sixteenth century by Hernán Cortés, Saavedra, Esquivel y Mercado, Gil González Dávila on the feasibility of constructing a canal across the Isthmus of Panama. The list of discoveries and inventions of this nature might easily be extended to a considerable length.

These studies and the needs that arose in the New World inspired a large number of important inventions of a practical character. Felipe Guillén invented an instrument for taking observations on magnetic variations (1524 or 1525). Juan de Roxas perfected the astrolabe then in use. Laguna and others invented a process for converting sea-water into drinking water. Diego Rivero constructed metallic pumps on a new principle, and Gabriel Garay made machines for draining mines. Martín Cortés invented the process of spherical projection. Jerónimo Muñoz was the first, I gather, to use the parallelogrammatic planisphere. In connection with naval development are to be noted the invention of the floating battery, by Don García de Toledo, and of a paddle-wheel arrangement for ships, by Captain Blasco de Garay, one of the most ingenious inventive spirits of Spain in the sixteenth century. It may be added that several of the best makers of telescopes lived in Spain in the sixteenth century, and that Galileo was indebted to the Spanish telescope-maker, Roger, for certain telescopic applications to astronomy.

The foregoing investigations and inventions necessarily required in most cases the use of mathematics of a high order. Evidently, since many of the Spanish scientists have been praised by Newton, Tycho Brahe, and other Europeans of international scientific fame, it is to be assumed that mathematics in Spain has at times been pursued with creditable success, notwithstanding the common opinion to the contrary.

In reality, mathematics has always been a favorite study among Spanish scientists and scholars. It is true, to be sure, that in the eighteenth century, under Philip V, the University of Salamanca rejected a proposal for the establishment of a chair of mathematics and that a Jesuit priest declared mathematics to be of no use whatever, and probably one of the arts of the devil. But that does not

mean, as it appears to have been interpreted by traducers of Spain, that mathematics never flourished in Spain or that it died out in the eighteenth century. It would be fully as proper to conclude that the teaching of the sciences is defunct in the United States in the twentieth century because a few states have passed anti-evolutionary regulations.

Menéndez y Pelayo, in the 341 pages of his highly compressed *Inventory of Spanish Science*, lists hundreds of works in mathematics, pure and applied. In the early days of Spanish learning, the Spanish Arabs and Jews, but particularly the former, were the leading astronomers and mathematicians in the world. Their astronomical observations, their commentaries on the Greek mathematicians, and their original contributions to mathematics entitle them to a place of honor in the history of the subject. Largely as a consequence of the mathematical tradition founded in Spain by the Arabs, Christian rulers in Spain elevated mathematics to a position of special distinction among the branches of learning. The name of Alfonso X, the Learned, which must always be ranked with the names of Alfred the Great and Charlemagne in the dissemination of learning and education, is, in the thirteenth century, associated with far-reaching mathematical projects. Under his direction, the Alphonsine Tables, completed in 1252 and adjusted to the meridian of Toledo; the *Libro de la ochava sphaera*, the *Libro de la sphaera redonda*, the *Libro del astrolabio redondo*, the *Libro del quadrante*, the *Libro del relojio de agua*, and others of a mathematical character were compiled, translated, or composed as original works by many *collaboratores*, whose mathematical knowledge was of the best for that day and age. Some of it, it should be said, is perfectly valid today, as it was even in the case of Arzaquel of Cordova, in the eleventh century, whose calculation of the precession of the equinoxes is practically identical with the modern acceptance.

After Alfonso the Learned, many distinguished Spaniards appear in the annals of mathematics. Some of them were appreciated abroad, as Gaspar Lax, professor of mathematics at the Sorbonne; Sánchez, professor at Montpellier and Toulouse; Rocha, inventor of the theory of equations; Pedro Núñez (or Nonius); Pedro Ciruelo, one of the organizers of mathematical instruction in Paris; Antonio Hugo de Omerique, whose *Geometry* won high praise from Newton; Alonso de Santa Cruz, whose chart of magnetic variations antedated that of Halley by a century and a half; Jorge Juan; José Chaix, the

author of *Instituciones de cálculo diferencial e integral* (1801), regarded as a masterly piece of mathematical investigation; Dionisio Alcalá Galiano, who solved the problem of "*la latitud por la altura extrameridiana de la Estrella Polar*"; José Rodríguez González, associated along with José Chaix in the work of Biot and Arago for the measurement of the arc of the meridian; José Joaquín de Ferrer y Cafranga, cited by Laplace and called by him the "*sabio astrónomo español*," many of whose studies appeared in the *Transactions* of the philosophical Society of Philadelphia; Gabriel Ciscar, a member in 1798 of the Committee that formulated the metric system; José Lanz and Agustín de Betancourt, the creators of the study or science of cinematics, whose work was used for many years as a text in the Polytechnic School of Paris; and, in quite recent days, José Eche-garay, the noted dramatist and winner of a Noble prize in literature; Rey Pastor, professor of mathematics in the University of Madrid and a leader in the study of higher projective geometry; Lorente Pérez, M. Pasch, and, without the slightest doubt, a large number of other strong Spanish mathematicians, with whose investigations some of the specialists—but not all, I am sure—must be acquainted.

To present an adequate summary of Spanish accomplishment in science and learning would require much time. What has already been stated should be fairly satisfactory evidence of the fact that scientific interest has existed in Spain from the very earliest days and that reputable scientific work has been produced there throughout the long course of Spanish history. A few more remarks, however, may not be out of place.

In three fields, at least, the investigations of Spaniards in the New World during the sixteenth and seventeenth centuries were extremely rich, that is, in botany and zoölogy, mineralogy, and Indian linguistics. Nothing less could have been expected, for those three subjects were of both expert and practical interest. Their cultivation was stimulated with particular zeal by the authorities in Spain.

Much of the new biological knowledge came through the scientific expeditions fitted out for the acquisition of specimens and of information secured on the ground. In 1570 Dr. Francisco Hernández undertook, under official protection, a voyage to the Americas to study the natural history, geography, etc., of the new countries. So well organized and successfully managed was the expedition that a modern writer states that it compares favorably with the best expeditions of like nature in our own days. Two of the important works

produced by the expedition were the *Historia de las plantas de Nueva España*, in three volumes, and the *Rerum medicarum Novae Hispaniae Thesaurus*. This expedition was merely one of a large number to America and other countries, among which may be mentioned that of Martin Sessé, in 1787, in which 1,400 drawings of American plants were gathered, that of Antonio Pineda, in 1789, in America, the Philippines, and Australia, and that of Fernando de Noroña in Java, in 1786. As early as 1526 was written the first treatise in the world on the natural history of America, the *Sumario de la natural y general historia de las Indias*, by Gonzalo Fernández de Oviedo. Of the contributions to science of José de Acosta, Simón Tovar, who made known the nard or tuberose, Francisco Micó, the discoverer of thirty new species of plants, José Celestino Mutis, director of the scientific expedition to South America in 1783, and called by Linnaeus *nomen immortale quod nulla aetas nunquam delebit* and by Humboldt *ilustre patriarca de los botánicos del Nuevo Mundo*, Antonio José Cavanilles, who made modifications in the Linnaean system, reducing the twenty-four classes to fifteen, and described fifty-nine new genera, etc., only this cursory mention can be made here. A detail of some moment, perhaps, is that Philip II, at the suggestion of Andrés Laguna, established the first botanical garden, at Aranjuez, in the sixteenth century.

Several of the same names appear in early Spanish zoölogical study. Gonzalo Fernández de Oviedo's *Summary of Natural History in the Indies* (1526) was expanded by the author until it formed a monumental work, under the title of *Historia general y natural de las Indias*. The first twenty books were published between 1535 and 1557. The rest appeared between 1851 and 1855, under the auspices of the Spanish Academy of History. José de Acosta's *Historia natural y moral de las Indias* (1590) is termed by Humboldt the first to treat the physical and natural history of the New World according to methodical, scientific principles. It was translated into Italian, Dutch, French, English, and German, and earned for its author the title of the "Pliny of the New World." Concerning Acosta, Fernández de Oviedo, and their co-workers, Humboldt has a significant passage, as quoted by Don Rafael Altamira:

En ninguna otra época, desde la fundación de las sociedades, se ha ensanchado tan repentina y maravillosamente el círculo de las ideas, en lo que se refiere al mundo exterior ya las relaciones del espacio, como en las obras de Acosta y Oviedo. Jamás se sintió como entonces la necesidad de observar la Naturaleza

bajo latitudes diferentes y a diversos grados de altura sobre el nivel del mar, ni de multiplicar los medios en cuya virtud puede obligársela a revelar sus secretos.

Belonging to that period, also, was Miguel Servet (1509-1553), burned at the stake by order of Calvin in 1553 and now signalized in Geneva by a monument erected to him in 1903 by the repentant Swiss, who discovered the physiological phenomenon of *la pequeña circulación o circulación pulmonar*, which was entirely unknown down to that time and served as the basis of Harvey's studies on circulation. Of this vital fact very little, as is customary in connection with Spanish scientific contributions, has been said. Needless to say, the number of other zoological investigators in the sixteenth and seventeenth centuries was exceedingly large.

The physical and chemical sciences had their fullest development in Spain, as likewise in the rest of the world, after the eighteenth century. During the period of the conquest and colonization of the New World, Spanish physicists and chemists devoted their attention mainly to mineralogical investigation, and especially to the application of the two sciences to metallurgy. In this science, the work of such Spaniards as Alonso Barba, Pedro de Vargas, Contreras, was pre-eminent and recognized as such all over the world. The amalgam process for the treatment of the precious metals, the invention of furnaces for the distillation of mercury, the discovery of certain important alloys, the first news of manganese, and various other discoveries and inventions connected with metallurgy are to be credited to Spaniards of the age of Ferdinand and Isabella, Charles V, and Philip II. In the eighteenth century two notable discoveries made by Spanish chemists were those of tungsten, by the Elhuyar brothers, and platinum by Ulloa. As for discoveries in physics, it may be stated that Ruiz de Luzuriaga established the identity of the magnetic fluid with electricity, and Salvá y Campillo published views that foretold the invention of the modern telegraph.

In the field of linguistics, Spanish research has been extensive and productive, besides marking out new paths of investigation. Even in Chinese and Japanese it has not been idle. The first translation of any Chinese work into a modern European language was made in 1595, when Fray Juan Cobo put into Spanish the *Beng Sim Po Cam* of Lip Pun Huam under the title *Espejo rico del claro corazón*. But it is in Indian linguistics that Spaniards laid the basis of all later study. Scarcely an aboriginal American language was left

untouched. Grammars, dictionaries, lists of idioms and proverbs were compiled, and Spanish religious works, poetry, and general treatises were printed in the American tongues. Some of these works were the outcome of long years of painstaking observation and study, and several have never yet been superseded in their special provinces. Fray Alonso de Molina's *Vocabulario en lengua castellana y mexicana* (1555), reprinted and augmented several times and published anew in 1880 by Dr. Julius Platzmann, is a monumental compilation that still remains at the head of its class. Fray Juan de Córdoba's *Arte en lengua Zapoteca* (1578), in addition to its linguistic value, is important because of the curious information given about Indian rites and superstitions, the Indian calendar, and Indian customs and manners of the period of the Conquest. Fray Bernardino de Sahagún's *Historia general de las cosas de Nueva España* is a storehouse, in both Mexican and Spanish, of Indian linguistics and antiquities, and has been drawn on copiously by nearly every serious student of ancient Mexican lore and civilization. Many other large undertakings related to the study of the Indian languages were successfully carried out, not the least interesting being the numerous translations of popular secular works, such as the dramas of Lope de Vega, into various American languages. The early English investigations into the aboriginal speeches, such as those of John Eliot, the "Indian apostle," will not stand comparison with the Spanish studies in any way whatsoever. The impression that the Spaniards made no scientific use of their splendid opportunities in the New World is totally erroneous, even with regard to linguistic research.

The main emphasis in this paper has purposely been placed upon the labors of Spaniards in the natural sciences for the simple reason that Spanish contributions in this field have been most persistently denied. That Spaniards have made important contributions to the social sciences also is demonstrable. To Spaniards is due the earliest establishment of fundamental principles in international law, and Grotius, generally considered the founder of that science, took many of his most vital ideas from them and quotes such men as Vitoria and Vázquez with great praise. Among the economists, Martínez de la Mata was plainly a precursor of Adam Smith. So, too, other names representing original ideas and ingenious theories in the social sciences can be adduced without much difficulty. Those who are interested in them will find many of them detailed in Menéndez y Pelayo's Inventory in the third volume of *La ciencia española*.



As has been intimated several times, a conspiracy of silence and depreciation has obscured the scholarly and scientific achievements of Spaniards. Europe and America have been singularly unjust to a small, but worthy, and once powerful nation. Nevertheless, Europe has not disdained frequently to call Spaniards to the most honored chairs in her best universities, and that, too, not for the purpose of teaching the Spanish language, but for the purpose of teaching the sciences, law, medicine, etc. This movement dates back as far as the thirteenth century. Among Spanish professors in the principal European universities may be mentioned the following: at Bologna and other Italian centers of learning, Bernardo of Compostela, Juan García, Mariana, Esteve, Pereiro, Rivadeneyra, Láinez; in Paris, Pedro Hispano, Torquemada, Teodoro of Catalonia, Raimundo Lulio, Juan Monzó, Bernardo Oliver, Gaspar Lax, Miguel Francés, Pedro Ciruelo, Martínez Silíceo, Pérez de Oliva, Arias, Servet, Gélida; at Bordeaux, Gouvea, Tárrega, Granollés, Sánchez de Villegas; at Toulouse, Gouvea, Lucena, Sánchez; at Montpellier, García and Falcón; at Oxford, Luis Vives, Pedro de Soto, Juan de Villa García, Rodrigo Guerrero, Antonio del Coro. Time and again, Spanish scientists have been highly spoken of by men of the stamp of Newton, Humboldt, Linnaeus, and Grotius for their discoveries, inventions, and original and independent thought.

Perhaps a not too profoundly prejudiced critic will say that we may grant Spain a scientific place in the past, even if not in the present. That would be something, indeed. Possibly that same critic, if he were to investigate present conditions in Spain, might have his eyes opened further. A glance at the annual *memorias* of the *Junta para ampliación de estudios e investigaciones científicas* would convince him that scientific work of high rank is being done in Spain by a very large number of men and women, and that the government is actively fostering such work by means of scholarships for study abroad, special grants for investigations, and official honors of various kinds.

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## LA QUIMERA, BY EMILIA PARDO BAZÁN

Countess Emilia Pardo Bazán, who died in Madrid on the twelfth of May, 1921, had obtained for herself a place among the foremost modern novelists and critics. *The Chimera* (*La quimera*) one of the most thoughtful and profound of an extended series of splendid novels, was published in 1905. It embodies the results of a life-long study of psychology (that is to say of character), of art, of religion; nay, of life itself. It sums up the author's experience in life, in art and in faith; it expresses her aesthetic and her religious creeds.

But the book is constructed on and around a central theme, that of man's struggle, often fruitless and destructive, to realize a fond illusion—his chimera, which may prove as deadly to him as the fiery, flaming breath of the Chimera, the monster of Greek mythology. Three illustrations of the vain quest confront us in the work. First and foremost, the failure on the part of a young Galician artist, Silvio Lago, to attain his artistic ideals and become one of the world's great painters. He wears out his fragile frame in the ardent pursuit of artistic perfection, and he dies, a victim of consumption, the result of privation in early years; but not before he is converted to idealism in art and in religion. And then the disappointment and disillusion of two young women who come to love him dearly. The one, a rich and noble young widow of great refinement and culture, Clara Ayamonte, whose exalted ideal of pure and unselfish devotion is shattered rudely by the artist. She finally seeks solace in a convent. She is followed by Espina Porcel, a dashing, arrogant, capricious adventuress who loves him too, in her strange way; she is driven to the use of morphine and to early death by her insatiable and invincible desire to live in a superior atmosphere of exaltation, both aesthetic and sublime.

Emilia Pardo Bazán made a place in this book for many of her best thoughts, the result of her life-long study of art on the one hand, and of the manifold manifestations of the supersensitive and aspiring spirit that clashes with the hard and cruel facts of life and suffers disillusion and defeat. Art then, psychology, and religion are the studies upon which this book is based, in keeping with the author's aesthetic doctrine that a novel should be based on study.

*The Chimera* embodies many a picture of life in Madrid and Paris among fashionable and aristocratic patrons and devotees of art.

among artists and students of art as well, with whom long years of association had made the author perfectly familiar.

The book is a rich repository of the writer's reflections extending over many decades, on the artistic career and its problems, on the artistic temperament and its capricious as well as generous reactions, on the conduct, noble and ignoble, of patrons of art.

Subsidiary characters drawn from the professions of medicine and of music and from the proletariat enable the writer to disclose wide vistas in the province of psychology, normal and abnormal, seen through scientific as well as through artistic eyes. For its wealth of thought alone the book deserves an article, apart from any consideration of fine delineation of character or the technique of story-telling here displayed.

As for technique, attention is at once arrested by the pleasing combination and the variety presented in autobiographical memoirs, correspondence, and the ordinary method of narration from the author's omniscient point of view, in the third person.

Naturalistic pictures and delineations succeed one another, leaving the reader to supply in his imagination gaps, long or short, whose content is often omitted or merely suggested in rapid allusions. Masterful swiftness in dialogue, in narration and in transitions is everywhere a characteristic feature. Pardo Bazán was as gifted in knowing what to omit as she was vigorous in presenting the essentials. She carried the art of suppression and of omission to a higher degree of perfection than any other Spanish novelist. And thus it is that the reader is spared a vast amount of triviality; there are few lines in *La quimera* that could be excised without a loss. Pareda may be more concise, nay, even deeper at times, but his writing does not convey the impression of marvellous swiftness so peculiar to Pardo Bazán. The reader has to be alert, it is true, but he is gratified at the great saving in time, and at being made to share, as it were, in creative work.

Vigorous indeed is the portrayal of the physical and psychic process that ends in the conversion of the worldly, ambitious, artistic spirit, turning him away from the dream of glory and self-aggrandizement to the humility and submissiveness of a dying Christian. The story grips and moves us, and brings us face to face with death that comes to all. A wonderful setting for the closing regional scenes is furnished in the lovely surroundings of the Galician castle by the sea: and the varying moods of season, sky and landscape are

brought in perfect harmony, or contrast, with the suffering soul that hovers on the brink. Regional the story is in its beginning and regional in its conclusion in Galicia. And so it is that Emilia Pardo Bazán is able to pay tribute to her much-loved homeland in all its native beauty, with its mountains and meadows of green, its rivers, its inlets, and its sea. *Heimatkunst*, as the Germans call regional art, is made to play its part too, and variety is deftly provided in the changing scenes of country and of city life, of cosmopolitan and artistic atmosphere, and of charming rural pictures of Galicia by the sea.

Emilia Pardo Bazán has found in the arrangement of this novel a repository for much of the accumulated wisdom and experience gathered in her long and brilliant life. It is a treasury of golden thought; and it casts illuminating flashes of light where often all is dark. But more than a repository for opinions on art, refined by years of reflection and study; more than a careful study of character and of social circles with fashionable and artistic bent; more than a *Bildungs- und Künstlerroman*, as the German may call a novel in which the problems of education and of art in a fuller sense are treated; more than merely a vision of the world through Emilia Pardo Bazán's eyes, it also embodies her confession of faith, in the matter of religion as well as of art, and shows her true to her allegiance to the Roman Catholic church.

But this is not all, for over the whole work there hovers a grand and noble spirit, full of heart and soul, full of love and tenderness for suffering and erring humanity. It is this broad and sympathetic spirit that lends the greatest charm.

It is worth while to consider in some detail the visit made by Silvio to art galleries in Belgium and in Holland, for in the letters that he writes he records impressions that are fraught with meaning.

He visits these art galleries in order to gather impressions, to get direction for his genius; to discover what *genre* is to be his, what master is to exercise the first influence until he overcomes that influence and gains firm ground with its aid. He will begin as a slave but he must end as a king.

In Brussels he is disgusted and repelled by the horrible oddities of the symbolistic, socialistic, and naturalistic painter Anton Wiertz (middle of the Nineteenth Century) who seems grotesque and ridiculous to Silvio when he recalls the serene and luminous beauty of Greek art beneath a bright and floral Christianity as presented by

Luini, Perugino, Botticelli; and he flees from the "funereal gallery of spectres and bloody ghosts" where Napoleon is represented as burning in Hell, surrounded by chiding and abusive spirits; where the powerful giants of the earth, as Polyphemus, are crushing the weak ones of earth, the companions of Ulysses; where a man entombed alive raises his demented face out of his coffin and sees on the ground a skull over which a great hairy spider is creeping; and a woman made insane by poverty and hunger is roasting severed portions of her infant, and is fondly clasping the remaining sections to her breast. Can this be art? he says, and he sees very clearly into what errors and weakness an artist may run when he abandons his masters and attempts to develop originality, or follows the bent of crazy ratiocination. He realizes, too, that correctness in the selection of subjects is as important as faithful representation of nature is; in other words, that there is more in art than mere slavish imitation and representation of nature or truth.

We are to witness his gradual conversion from his primitive love of crude realism to that of a romantic idealism or Pre-Raphaelitism, to full appreciation of all that an artist may put of his own soul into his work. This is symbolic in part of the development of Pardo Bazán's own attitude toward naturalism. But whereas Silvio experiences a complete conversion from naturalism to Pre-Raphaelitism, Emilia Pardo Bazán seems to have made of her art a sort of amalgam of naturalism and idealism, observing the truth in both, combining the best things in both, with marked leaning sometimes to one, sometimes to the other, as her mood and as variety may demand, satisfying the alternate longing of the human soul for truth and poetry.

In The Hague Silvio is amazed that so small a country could produce such a swarm of great artists: Cuyp, Van Ostade, Terburg, Rembrandt, Van der Helst, Gerard Dow, Berghem, Ruysdael, Paul Poter, Steen, Van der Neer, Hobbema, Van de Velde and the Wouvermans. They painted only what was around them, because they were not troubled by any ideal. They did not dream; they copied what was put before them, they reproduced without distinction what was pretty and what was ugly, and perhaps more frequently the latter. That was Silvio's first dream: to take a definite region in Spain and depict it with energy and truthfulness.

In Bruges Silvio admits his conversion to Catholicism; in art of course, and he abjures Protestant painting, whether *genre*, civic, national, or anecdotal in character. In a word, it is clear that under

the influence of his Swedish friend, Nils Limsoe, he has become a devotee of Pre-Raphaelite art. He now despises himself for his former ideals, for his previous longing to paint a picture of the potato harvest in Galicia. He writes :

I despise myself, I despise myself, I have sinned. I have sinned! . . . Now let slender virgins come, let paladins come and a renaissance of feeling very near its source, and aristocratic and medieval romanticism! Yes, my lady, all this means that I am gradually becoming a romanticist, for springs are welling within me of which I did not know. If perchance I began to work two years ago in Madrid, with the spirit of a brutal faun in my body, guiding my inexperienced hand, oh, ah! It was nothing! I was mistaken in my vocation.

This is a cry far remote from the crude notions or rude realism that hitherto animated him; it is indicative of the spiritual as well as the artistic reaction that is taking possession of his soul.

It would be interesting to review the stages traversed by Silvio in his artistic if not spiritual regeneration under the guidance of his friend Limsoe, but consideration of it must be limited here to a few of the principles and truths in art that he comes to appreciate. He now sees that art may be elevated and poetic, that it may eschew petty, outrageous, and impure things, that an artist may have respect for the dignity of his art, that it may be a fervid cult, even of the beauty of mysticism, that one may paint in a tender, saintly manner, that art may be saintly and elegant at once. Proof of corruption in the art that follows Raphael and Rubens is seen in Dutch painting that presents coarse and clownish people, men dissecting a corpse, or vomiting wine.

Limsoe urges that to enter the lists of Pre-Raphaelitism one must have conscience, humility, daily communion; one must be pure and beautiful at heart. So Burne-Jones revived the age of chivalry, the dream of humanity with wings. What feeling, what piety, what nobility! What loftiness hidden in this painting that is so delicate! Above all, what variety! Holman Hunt is more religious (although all are religious, and one cannot be a great artist of the ideal without religiousness); Rosetti is a charming poet with Catholic imagination, and he has something of the illumination and of the loving gift of the primitive Franciscan artists.

A current like that of Pre-Raphaelitism produced the inspiration of ineffable Wagner. In art worthy of the name, in art that does not nauseate, there is religiousness only; religiousness, knight errantry, the soul in search of Heaven. The last word in art, as in love, is

ecstasy (i.e., rapture, poetic frenzy). . . . Let the Maelstrom swallow up the descendants of Flaubert and the representations of so-called reason. . . . Such are the ideas advocated with compelling force by Limsoe.

In Bruges Silvio is made acquainted with the work of Memling. He now realizes that Limsoe has completely converted him. With nausea and disgust he recalls Dutch painters with their gluttonous women, their brawls, and festivities, their fairs and wineshops; burgesses bedecked in gala attire, their realism, their tremendous truthfulness. Silvio's soul now asks for something else, and this something else is Memling. What details, what flowering out of feeling, what a chivalry romance is *The Shrine of Saint Ursula*! He cannot tell whether it reveals a devout dreamer or a poet with the heart of a child. Silvio now understands that art may associate religion and chivalry; and religion may be saved by means of art from the impure touches of the multitude. In the figures of Saint Catherine and of Saint Barbara as seen in the *Marriage of Saint Catherine* he discovers the artist's firm resolution to devote his brush only to things that are beautiful, illustrious, rich in form and material; to reproduce only faces that have been redeemed from human misery; virgins that are queens or empresses, under whose feet the miry waves of impurity, bestiality, and violence cannot stir.

Limsoe on looking at Saint Catherine and Saint Barbara remarks to Silvio:

See what saints those two are! Selected, eh? Do not think that they are here by chance. They are the two sainted, holy philosophers who disdained the low material things in paganism and embraced Christianity for love of purity, but without renouncing their artistic elegance, without ever mingling with coarse ascetics. Saint Barbara in her tower and Saint Catherine in her palace may be imagined, reading a treatise on psychology, crowned with pearls, veiled in gauze, with hands as much like lilies as those that you see here, Saint Catherine's; those that she extends for the Celestial Spouse's ring, hands that are the perfection of beauty in a thing already so beautiful as a woman's beautiful hand!

At this point Silvio bursts into vehement denunciation of his former crude ideals.

Limsoe's final charge to Silvio contains these words:

Remember that beauty is the depth and the refinement of feeling, and that the flower of beauty is . . . *ecstasy*. Do not debase your brush, do not besmirch your thought; be chaste, be simple, turn to the art of the Fifteenth Century artists; and if you wish to be free, come and live here with Memling and Van

Eyck, keeping your dignity, flying from art and renouncing it if it is to serve in reproducing sensations common to man and to the hog! Do not allow yourself to be attracted by the bait of nature. Nature does not exist, we create it; Nature is only worthy of attracting our gaze in the mystic hour of communion with the supernatural, when it is caressed by the breath of the spirit. Nature! I would say that it is the great corpse of Paradise, and the swarming worms of sensualism lend the appearance of life to the vast body.

So Limsoe discoursed until they parted at dawn, forever, agreeing never to write each other any letters in order that their friendship might not grow cold amid protestations and lies.

That afternoon Silvio bids eternal adieu to those enchanting gardens of art, to Rembrandt the enigmatic, to Franz Hals the master of secrets, to Rubens the imperial, to Memling the celestial, and all their work. The man who is going to recross the French border is not the same as he who passed it in the direction of Brussels two weeks before.

It seems unquestionable to me that Emilia Pardo Bazán has embodied much of her own experience with naturalism in literary art in the process of conversion that goes on in Silvio's heart in his conversion from naturalism in painting to Pre-Raphaelitism. Not that it is all to be taken literally. Goethe once remarked to Eckermann that everything that he put in his novel *Die Wahlverwandtschaften* (*Elective Affinities*) had been experienced by him, but nothing exactly as it has been experienced by him (*Conversations with Eckermann*, Feb. 17, 1830); so I think we may assume that much truth, but not all the truth, is to be found in the evolution of Silvio's aesthetic notions as representing her own. I think that Emilia Pardo Bazán all her life long was more or less consistent in her love for amplified naturalism as *she* interpreted it, but that she was no less a devotee of things spiritual, elevated, ideal, and divine, that she recognized the true realm and importance of things ideal in our existence, in a word that the world of dreams, of ideals, of aspirations, is in a sense as natural and as much a part of life, as real as the so-called world of actuality. Passages from her prologues demonstrate that she was convinced at an early period in her career of the blindness of Zola and such naturalists as he to the beautiful things in life, to the lofty, spiritual idealism of which man is capable, to the exquisite, nay, even ecstatic emotions and aspirations of the human heart, to religious exaltation; and she condemned explicitly Zola's determinism, obscenity and excesses.



All her life long Pardo Bazán was a lover of truth, not merely of truth as presented in the homely and seamy sides of earthly existence, in its sorrows and in its sufferings, in its drab and dreary monotony, in its hardships, trials, and disappointments, in its disillusion and defeats, even in its ugliest features; but she strove with consistency and steadfastness to portray with equal verity all the loveliness and beauty that we see and that we dream, the glories of the physical and of the spiritual world as well, of the actual and of the ideal. The beautiful world of our imagination and of spiritual and religious aspirations is faithfully revealed by her, and so she gives us *both* sides of the picture of life, and satisfies the longing in our soul for something more than pessimistic delineations of the crudest facts about us, found sometimes in her books.

One of the best things about her work is the just appreciation that she shows of the part played by religion in man's life, of its power to elevate, even to reform, to comfort and console the suffering and the dying, to keep us from the pitfalls and temptations everywhere, to soften and subdue the most rebellious and the fiercest souls. Pardo Bazán was all her life long a communicant of the Roman Catholic church. She was faithful in her adherence to enlightened religion; she was as frank in her acceptance of religious truth as she was open to the facts of science and of history. A more sincere seeker after all that is true and good, a more unprejudiced and honest observer, one freer from all bias and inclination to distort, or one more genuinely sympathetic in dealing with man's frailty, is hard to find. Truly Catholic in her feeling and in her training, in the whole acceptance of the world, she understood and hence she pardoned the frailty of man. Her sympathy was broad and just and was extended to all, or nearly all mankind.

Silvio Lago's conversion is not merely one from crude naturalism to the ethereal and celestial ideals of Pre-Raphaelitism, with all its chivalry and romanticism; but it is also one that takes him finally out of skepticism and indifference, out of material longing for glory and for fame, and compels him in the end, when consumption has wrought its frightful havoc with his body and with his aspirations, to seek the only hope and comfort that remains to such as he, the consolation that religion alone can give in the terrible hours of a lingering and painful death.

This book reveals in no uncertain terms the author's aesthetic and religious creeds, and so it has a value that is great: for it is not

merely a comprehensive view of a large and interesting section of society; it points a way for noble aspirations, in the realm of art as well as in the realm of faith. In *La quimera* Emilia Pardo Bazán draws the sum of her experience in art, religion, and in life. It should have been her swan-song; it is fraught with meaning from the first word to the last.

C. C. GLASCOCK

UNIVERSITY OF TEXAS

## BUILDING FOR THE FUTURE<sup>1</sup>

We gather here today for our ninth annual meeting with pleasure, as always, in the renewing of old and tried friendships and with the firm intention, as always, of dedicating ourselves anew to the task of improving and making more effective the teaching of Spanish in the United States. We have reason for much quiet satisfaction in the position of Spanish throughout the country. In the colleges and universities we find that more and more our students are going on to advanced courses and to graduate studies in Spanish. A comparison of the courses in Spanish offered by any representative group of higher institutions fifteen or twenty years ago with those offered by the same group today will demonstrate this fact. In the secondary schools the enrolment in Spanish, in spite of the prognostications of some of our dearest enemies, has stood up most wholesomely, though in some places the number of Spanish students has been reduced somewhat—too often, I fear, as a result of arbitrary administrative restrictions. In general we may face the future with confidence; the value and place of Spanish in American education is firmly established, and its condition today is gratifyingly sound in nearly every particular.

With little to fear from without—if present indications are reliable—it behooves us to continue our efforts to improve conditions within. Such efforts have been characteristic of the history of this association ever since its foundation and I hope will always constitute its chief function and its primary purpose. Let me offer some concrete suggestions as to definite channels which those efforts may follow.

### FOREIGN TRAVEL

One of the greatest drawbacks of American teachers of modern foreign languages—and this applies to teachers of all the languages commonly taught—is their comparative lack of foreign travel and study. I think that most of us realize this, despite the great improvement that has undoubtedly taken place in this respect in recent years. The time has now come, I am convinced, when we should undertake a definite and steady campaign for extension of opportunities in this regard. All of us must have realized how much more difficult it is

<sup>1</sup> An address delivered before the American Association of Teachers of Spanish at Columbus, Ohio, December 28, 1925.

for an American teacher of Spanish to obtain this invaluable foreign experience than for, say, a German teacher of French, or a French teacher of Spanish, because of the time and expense involved—not to mention the unsympathetic attitude of administrators. The situation is capable of marked improvement, and I would venture to suggest the concentration of our efforts, by some means to be worked out after proper study, in these three directions:

1. Adequate provision by municipalities and other public educational units of subsidies for teachers of foreign languages who are ambitious enough to wish to travel and study abroad. These may take the form of leaves of absence with full, or even half, pay; or of a loan fund available under proper restrictions to defray living expenses during such absence, repayment to be made out of subsequent salary during a term of three to five years; or of a definite system of salary increases and promotions based upon such travel and study; or of all of these combined. I am aware of course that some of these provisions are already in effect in some places. I believe that we should try to secure their general adoption.

2. Provision, where not already existent, of a definite system of sabbatical years, likewise with full or half pay, for college teachers of foreign languages who wish to travel and study abroad. Action might well be taken to this end by appropriate resolution of this association, freely published and sent to all university administrators, as well as through the Modern Language Association of America, the American Council on Education, the various accrediting agencies, and last, but not least, the American Association of University Professors.

3. Establishment by this association of a revolving loan fund under the management of semi-permanent trustees, whereby superior teachers of Spanish in schools or colleges might be enabled to obtain the benefits of foreign travel, repayments to be made over a term of three to five years and payment to be secured by properly executed notes. I believe that such a fund would appeal to persons of means as well as to those in ordinary circumstances as a wise means of doing a genuine service to education, and I am confident that it could be raised without much difficulty. Certainly its benefits would be increasingly felt.

None of these suggestions, of course, is possible of fulfillment by isolated personal efforts. All would require a concentration of activities possible only through such an organization as this.

I can not leave the discussion of foreign travel without reference to one aspect of this question about which I feel in duty bound to speak. I refer to the conduct of summer trips for students or teachers of Spanish by persons who are not fitted by experience, or temperament, or financial responsibility to undertake their direction. We have had some distressing experiences of this sort, in which teachers of Spanish have been the victims of non-fulfillment of promises if not of misrepresentation or worse, and have suffered not only financial loss but also keen disappointment and disillusionment. In one case that has come to my attention there appears to have been actual embezzlement of funds.

Drastic action should be taken by this association, possibly in conjunction with other agencies, to prevent such occurrences. I would suggest the publication at proper intervals of a "white list" of recommended tours and conductors, so that all our members, as well as other persons concerned, may be informed. By this means teachers and students who undertake such trips would have some assurance that promises made were likely to be carried out. The association, I believe, has a duty to its members and to the orderly development of Spanish teaching in this regard which it cannot longer shirk.

#### RELATIONS WITH FOREIGN TEACHERS

I approach my next topic with great hesitation. It concerns our attitude toward the "native" teachers of Spanish. No one has a greater respect for our friends the native teachers than I, and I value my long friendship with many of our Spanish and Spanish-American friends as one of the finest privileges of life. We all must recognize, however, that in some cases unfortunately—and this is true of teachers of French and German as well as of Spanish—the native teacher of foreign languages has had little to commend him except the mere accident of birth in a foreign country. Such cases are not frequent enough to be a menace, but still they do occur. Sometimes the person is neither a natural nor a trained teacher; sometimes he is temperamentally unfit; occasionally he is a most unfortunate representative of his race and country in the eyes of American students. In still rarer cases he is guilty of the unpardonable fault of constantly criticizing or even ridiculing American institutions, American ways, American intelligence, American civilization. The foreign-born teacher would best leave such comments to others.

This may be a minor evil, but it is a real one. All too often we Americans are at fault—we have not spoken frankly enough of the obligations of a teacher of American youth. I believe that we can not overemphasize the clearcut statement made some five years ago by our first president, Lawrence A. Wilkins, when he declared in an address to a modern language association :

All attempts to improve our teaching [of modern foreign languages] should have, as their one supreme intent, not the making of Frenchmen, or Spaniards, or Spanish-Americans, but the making of sturdy, competent citizens of the United States.

We are not the only ones at fault, however; educational administrators and boards of education must likewise admit their guilt. The touching belief of some superintendents, or appointive boards—or even college deans!—that any Frenchman can teach French, or any Spaniard, Spanish, has sometimes led to grave mistakes in appointments. The foreign-born teacher naturally should know his native language far better than most American-born teachers; but it is important, I believe, that he should also be able to show that he can *teach* it.

In the case of French, progress has been made in the accrediting of young French men and women who wish to teach their native language in American institutions. According to reports the system has been most successful. I would suggest the establishment of a personnel bureau under the auspices of this association, to which young Spaniards or Spanish-Americans wishing to teach Spanish here might submit their credentials—if possible, before coming to the United States. Such a bureau, under the direction of a committee of the highest standing, would be of the greatest value to appointive officers and appointees alike. It would keep records of those native teachers already with us, so that appointing agencies would have authoritative and frank information upon which to act, and it would maintain a list of vacancies for the service of such teachers as well as of new arrivals.

No properly prepared Spanish or Spanish-American teacher, coming to this country with the definite intention of teaching Spanish as a career, not as a mere stop-gap or even as a last resort, could possibly suffer as the result of the activities of such a bureau. On the contrary such teachers would benefit by having access at once to desirable positions as well as by the elimination of those rare "misfits" who are a handicap alike to them and to us.

In this connection it seems apropos to call attention to a well-defined movement to restrict or even entirely to prevent the employment of foreign teachers in American schools. We know of course that the policy in the past has been much more liberal in the United States than in many foreign countries, where the foreign teacher is either not permitted to teach at all, or is subject to a time limitation. It is a question how long this liberal American attitude will prevail. In a paper before this association in 1919, speaking of the objectionable activities of some German teachers, I said:

The mistakes of the past will never be repeated. Never again will an attempt to deprive American children of their English language-consciousness attain the degree of success that it attained with German. Henceforth the American people mean to insist that no foreigner be allowed to teach American children unless he has shown a genuine intention of becoming a thorough-going, bona fide American citizen, and has given satisfactory evidence of a proper respect for the American nationality and for the English language, its strongest support and its most essential characteristic.

This was no idle prophecy. The Board of Education of the District of Columbia has recently taken action to this effect. Speaking editorially of the new policy the *Washington Post* says:

"CITIZENS AS TEACHERS"

Complete Americanization of the teaching staff of the public schools of Washington can not begin too soon. The action of the board of education Wednesday in response to the suggestion of Superintendent Ballou, forbidding employment, in the future, of teachers who are not citizens, or who have not taken the necessary steps to become citizens, is to be commended. At the same time it reveals a situation that was not generally known and which should never have been permitted to exist.

The proper education of the youth of this city depends largely upon the personnel of the instructors. . . . Loyalty to the public school system of this country on the part of those who persistently fail or refuse to become citizens may well be questioned. It is understood that the new order does not apply to aliens now teaching in the schools. To dismiss such teachers might work a hardship, but they should be required to take out their citizenship papers within a stipulated time or retire from the service. The system under which universities exchange members of their faculties with foreign educational systems is not desirable in the public school system. . . .

Undoubtedly similar regulations already exist or will eventually be adopted in most teaching centers. No foreign-born teacher who expects to remain here more than a year or two should find this policy objectionable. Fortunately most of our native teachers, I believe, have already met these requirements—certainly our most desirable

ones in many cases that have come to my knowledge have. Colleges and universities, of course, will never be hampered in the acquisition of desirable foreign-born teachers; but I doubt whether any departmental head would be inclined to recommend the retention on his staff of very many native teachers who have lived for years in this country without manifesting any intention of becoming citizens.

#### BUREAU OF INFORMATION

The success of the well-organized system of publicity developed by the teachers of Latin suggests my next proposal—the maintenance of a bureau under the auspices of the association to disseminate information through the press and otherwise about Spanish literature, history, and general culture. This suggestion is based on a recent experience. In the early part of the present year I wrote a brief communication to the *New York Times* on “The Black Legend of Spain.” *The Journal of Education* later reprinted it. At last reports the copies of that issue were absolutely exhausted, and calls still come occasionally for copies which cannot be supplied. Spanish teachers everywhere are anxious to have material which may be used in meeting the attacks on Spanish that occur sporadically all over the country. If my hurried and sketchy article could arouse such interest, I am sure that more carefully prepared and exhaustive articles would be in constant demand. The excellent pamphlet published under the auspices of the association on “The Value and Place of Spanish in American Education” should be available in every newspaper office in the country, and we should organize also a press service to prepare brief notices of events of interest to Spanish teachers, such as: the centenaries of great writers and artists; the award to American Hispanists and to Spanish scholars of academic distinctions; the appearance of new and significant books dealing with Spanish art, letters, and culture; the progress of Hispanic studies here and abroad. A short time ago the newspapers were full of the experiments with the Cierva helicopter; how many Americans realized that this device was the invention of a Spanish scientist? How many have ever heard of Dr. Santiago Ramón y Cajal? How many know that Rafael Altamira is a member of the International Court of Justice? There are many such items, indicative of the present progress of Spanish and Spanish-American civilization, that might well obtain a little of the space in our newspapers now devoted



to the latest crime or the silly vaporings of some moving-picture "star" on philosophy, art, and life. Editors will print such material if it is properly prepared and can be considered as having news interest. Our papers are full of pictures of Spanish shawls, Spanish mantillas, and Spanish combs; our furniture galleries, of Spanish antiques; our art magazines, of reproductions of Spanish fine and applied arts and Spanish architecture. An architect friend of mine recently boasted that he had induced a Baptist congregation to build a new church in pure Spanish mission style. I believe we could easily supplement this evidence with articles and news notes dealing with Spanish culture of a less purely visual sort. A central bureau could do this work effectively, and if conducted by a committee of this association its expenses would be limited to the cost of stationery, mimeographing and mailing expense. I believe that there are a hundred or two hundred friends of Spanish throughout the country who would each give five dollars annually for the support of such an undertaking; and I am ready to prove my faith.

Another activity of such a bureau might well be the challenging of misstatements about Spanish, many of which now pass unquestioned because of the modesty, or timidity, or lack of information, of friends of Spanish. This subject, however, is of such importance and interest that I shall treat it under a separate heading.

#### "HIT-AND-RUN" ATTACKS ON SPANISH

For years certain opponents of Spanish, for reasons best known to themselves, have been delivering "hit-and-run" attacks on Spanish. I use this term because these attacks are usually not delivered to an audience in which the speaker believes he may be answered by someone with information on the subject—if indeed, he remains long enough after delivering the attack to permit of an answer! A case of this sort has come to my attention in the last few weeks in a letter from one of the sanest, most unexcitable persons I know, a member of this association. Let me quote:

At a meeting of the modern language teachers of the southern district of New York State, Dr. William R. Price, State Inspector of Modern Languages, was the only speaker. In the course of his talk he went out of his way to disparage the teaching of Spanish with such remarks as these:

"In how many high schools of our state do the pupils take two years of French and two years of Spanish. Why Spanish? Why not Hottentot? Why not Choctaw? Why not Italian—from which through the Renaissance we de-

rive our culture? . . . . Heaven knows how it [Spanish] got in—but we have it! And Heaven knows how long it will stay!"

Dr. Price had to leave immediately after his talk, so that there was no opportunity to show him the injustice of his statements.

It seems to me that a man who is paid to inspect impartially the teaching of the various languages has no right to go about the state spreading such warped views as these. . . . It is, I think, a safe inference that what he did here he has done elsewhere, and that the undiscerning school superintendents who may have listened to him may have taken their cue from him to drop Spanish from the curriculum of the smaller high schools of the state. At least that is what is being done more and more. . . . You know I have never been rabid on the subject of Spanish, but it does gall me to hear people who ought to know better display such an utter lack of understanding of its value. . . .

Goethe says that "nothing is more dangerous than active ignorance." Dr. Price has been active in this respect too long. I hope that this association will pass before it adjourns a resolution of protest against Dr. Price's unfair attacks on Spanish.

Another "hit-and-runner" is Dr. Thomas H. Briggs, a professor in the Teachers College of Columbia University. Because of the excellent reputation of the institution which he represents, Dr. Briggs's attacks may carry weight with many school administrators. My first acquaintance with the activities of this gentleman came three years ago, when in an address before the Federal Schoolmen's Club at Washington on "The Prognosis of Foreign Language Abilities," he launched into an attack on Spanish, which he called "the biggest gold brick in American education." His arguments seemed to be that Spanish had no commercial importance; that its culture was of little value; that most of its contemporary literature was immoral. He alleged that he would naturally be sympathetic toward Spanish "because he had married into a Spanish-American family." His hearers thought, as most people would, that Mrs. Briggs (I must apologize to her for bringing her into the discussion, but her husband did it first) was of Spanish blood. Such was—and is—not the case; Mr. Briggs, by "marrying into a Spanish-American family" meant that he had married into an American family that had spent some years in Spanish-America! He so stated upon inquiry. I leave it to my hearers as to the interpretation to put upon such a peculiar use of the term. I challenged Dr. Briggs to repeat his remarks before the Modern Language Teachers of the Middle States and Maryland, where he read the same paper shortly thereafter. He did not do so. He did print a much-modified statement of the same tenor in *School*

*and Society* for December 27, 1924. His remarks on the commercial value of Spanish were answered by two business men, Mr. Chauncey D. Snow, manager of the foreign trade department of the United States Chamber of Commerce and Mr. Charles L. Chandler of the Corn Exchange National Bank of Philadelphia—without rejoinder by Mr. Briggs. Professor Owen in a recent issue of *HISPANIA* has referred to the ignorance displayed by Mr. Briggs in his communication; Mr. Chandler characterizes his remarks as "ridiculous." The point is this: Uninformed readers and hearers have no criterion by which such misinformation may be checked up and judged. It is our duty to provide it. We can no longer "pussyfoot" on these matters. We must answer such attacks, or get others who are better qualified to answer them, whenever we can. Of course it will be difficult to get the authors of them to abandon their pressing engagements long enough to be called to account for their "Hottentot and Choctaw" comparisons, but at least their statements can be answered in print.

I have already talked too long, but when I get on this subject I find it difficult to provide myself with adequate terminal facilities. I ask your pardon if you have found my remarks dull and tiresome. "Talking shop" is always a pleasure, even if listening to shop-talk is not an unmingled blessing. At any rate, I thank you for your courtesy.

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## LA ENSEÑANZA DEL ESPAÑOL EN LOS ESTADOS UNIDOS<sup>1</sup>

Durante el período de regularización, que siempre sigue a toda guerra internacional, ocurren numerosos y completos cambios que afectan en general a todas las naciones, en detrimento de unas y en beneficio de otras.

Antes del último y tremendo conflicto de 1914-1918, el español era casi totalmente desconocido y su enseñanza era muy reducida en las escuelas superiores; pero desde entonces a esta fecha se ha notado un gran incremento en la organización de cátedras de español en casi todas las escuelas de la república sean estas superiores, nocturnas, públicas o privadas, así como también en los Colegios de las Universidades. Este crecimiento ha traído como consecuencia una gran demanda de libros y maestros, los que en realidad resultaron escasos, dando lugar a que instructores improvisados y sin ningún conocimiento del arte de enseñar, fueran llamados a llenar las diferentes vacantes producidas. Felizmente hoy día, podemos decir que esta situación está salvada; pues los *Boards of Education* ("Directorios") imponiéndose de esta deficiencia, han remplazado con instructores competentes los que, como era de esperar se han hecho cargo de la situación dando resultados muy satisfactorios, dedicando sus esfuerzos y conocimientos a la enseñanza del español a hombres y mujeres de mañana, para asegurar su porvenir, en el que está cifrado el futuro de la patria.

Debemos tener en cuenta que desgraciadamente existen un sinnúmero de escuelas clandestinas, formadas por inescrupulosas personas que sin otro fin más que el de acaparar dinero, hacen necias ofertas como las de enseñar el español en veinte lecciones o en el término de tres meses. Es inútil decir que los alumnos que toman estos cursos ven sus aspiraciones frustradas; pues después del término estipulado, no sabrán más que unas cuantas palabras con una pronunciación pobre y viciosa. Debería ejercerse una vigilancia estricta sobre estas instituciones y si posible fuera, someterlas a un programa racional y correcto.

La importancia del español no es tan sólo de índole literario, sino que también se relaciona con la vida económica de los países bajo el punto de vista comercial. Manifiestas están en nuestros días

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<sup>1</sup> Conferencia leída en la "*High School Conference*" de la Universidad de Illinois.

la funestas consecuencias de la gran Guerra Mundial, que ha privado a los Estados Unidos de incrementar sus relaciones comerciales con el Viejo Mundo, dando lugar a que las naciones de la América del Sur vengan a remplazar a los antiguos consumidores y productores. Diez y seis o más naciones con una población de más de cien millones de habitantes de habla española y con recursos económicos de asombrosa cuantía, constituyen hoy día un gran factor económico del comercio mundial. ¿Quién o cual de las naciones es la llamada a intercambiar sus relaciones comerciales con las repúblicas del sur? ¿Es Francia o Inglaterra, el Japón o Alemania? ¿O son los Estados Unidos? La respuesta es muy sencilla si se tiene en cuenta que las repúblicas del sur quieren, como sus hermanos del norte, seguir exactamente la doctrina enunciada por aquel eminente patriota, que en los momentos mas culminantes de civismo y para protegerlos de la intromisión extranjera dijo: "¡América para los americanos!"

Ahora bien, si queremos obtener los mejores resultados, deberíamos tener en cuenta que uno de los puntos más importantes, la base primordial, la piedra fundamental donde descansa el porvenir de esta y aquellas repúblicas, es el conocimiento e intercambio de sus idiomas. La similaridad de conocimientos y la unidad del lenguaje forman los poderes contra la guerra, haciendo la paz más duradera y el desarrollo y progreso más eficientes. Un ejemplo de esto tenemos entre el Canadá y los Estados Unidos. Todos sabemos que hay cientos de millas entre estos dos países y que por más de cien años no han tenido hostilidades de ninguna naturaleza. Sin duda que esto se debe a muchas razones y motivos, pero el principal y primordial factor que ha contribuido a este bienestar ha sido, es y será, la unidad de lenguaje. Esto mismo sucederá entre Estados Unidos y las repúblicas de la América Española, siempre que los profesores y maestros de este país sigamos un solo plan, una sola idea, un solo fin y es el de protegernos y proteger contra ese elemento extranjero que no sigue nuestras doctrinas ni nuestros ideales.

Con este fin, a todos los estudiantes de castellano se les debe enseñar juntamente con el idioma, la geografía de las repúblicas hispano-americanas, sus costumbres, necesidades, industrias, y comercio. Esto es de grande importancia para América, digo para nosotros, ya que para ganar y conservar la confianza de las naciones del sur no solamente es necesario enviar embajadas que sólo se ocupan de las aparentes relaciones diplomáticas y ligeramente de las comerciales, lo que hay que hacer, ya lo he dicho y lo repito, es

intercambiár ideas, conocerse, estudiarse intensamente, en una palabra —*amarse*.

El español es un idioma que ha contribuido enormemente en las letras mundiales; el drama, la novela y la poesía han sido tratados extensamente; sus escritores son muchos y algunos de fama mundial como Cervantes. Otros no tan famosos como éste como, Lope de Vega, Calderón de la Barca, Galdós, Benavente, Valle-Inclán, Perez Triana, y otros muchos.

La música española ha dejado también sentir su influencia en todo el mundo y es así que la podéis oír en cualquiera parte que vayáis y aun los motivos de muchas de las películas, que hoy tienen mayor aceptación en el público, son generalmente de carácter español o hispano-americano.

Os cito todo esto, no para hacer resaltar la preponderancia del español, sino para haceros ver que en cada uno de los tópicos mencionados existe una fuente inagotable para la enseñanza del español. El maestro podría usarlos ventajosamente con la ayuda de un buen texto y a este respecto, cabe hacer notar que, los textos o métodos para la enseñanza del español van mejorando día a día y van poniéndose al mismo parangón con los de otros idiomas que han venido enseñándose muy anteriormente y que por consiguiente han tenido más tiempo para su perfeccionamiento, y hoy día tenemos varios textos que son dignos de admirarse por su acertada distribución de lecciones y metódico adelanto, así como por la manera de guiar al maestro en sus tareas escolares y en fin, en su exquisito lenguaje. El estado experimental ya ha pasado y hoy vemos la competencia entre los mejores autores a los que no cito por que sé, que heriría la modestia de más de alguno de los profesores que me escuchan, pues ellos contribuyen al perfeccionamiento del español con patriotismo y talento.

He notado en la práctica que el maestro, por lo general usa su propio e individual método y naturalmente esto va en pro unas veces, y en contra otras del adelanto en la enseñanza de la lengua. Me permitiré, sin embargo, recomendar a los maestros y profesores de castellano, poner mucha atención en la enseñanza de la fonética de la lengua desde las primeras lecciones, en las que generalmente se enseña la pronunciación de las vocales, consonantes, etc., ya que la fonética, especialmente en el español, es como tan acertadamente dijo otro profesor "*the backbone of the language*."

La clase debe estar rodeada, en todos sus aspectos, de una atmósfera completamente española; cuadros, pinturas, libros folletos revistas, novelas, periódicos españoles, deberán ser parte integrante del mobiliario. El fonógrafo es también de gran ayuda, pues es un instrumento de diversión muy instructivo, que siempre atrae la atención de los alumnos y rompe la monotonía del estudio constante de una materia. Discos de canciones y recitaciones en español educarán el oído del alumno y la música le ayudará a recordar más fácilmente lo que pudiera habersele olvidado.

La formación de clubs o sociedades en las que sólo se hable español aunque sólo sea entre los alumnos de una misma clase provoca la discusión, haciendo cambiar ideas e inventar frases. Jugar con las palabras es un medio muy adecuado para el desarrollo del conocimiento de un idioma.

La correspondencia epistolar entre las diferentes sociedades de una misma ciudad o estado, hace que el alumno se interese en el idioma. Invitar a los alumnos más adelantados a escribir y narrar sus impresiones sobre un tema cualquiera y si posible fuera alentarlos para escribir pequeñas piezas para la escena, todo eso es de verdadero interés y despierta en el alumno el deseo de adquirir más y más conocimientos.

Paseos al campo, visitas a las fábricas o museos, el asistir a los varios deportes que se cultivan para luego discutir en la clase o en el club haciendo notar los puntos que más hayan llamado la atención, no usando en absoluto el inglés, son medios eficaces para la enseñanza del español.

El español necesita un serio estudio y una intensa aplicación para poderlo dominar y es una idea muy errónea la que muchos tienen de que es un idioma fácil. Por supuesto que los que así aseguran, nunca han tratado de estudiarlo gramaticalmente, pues es muy difícil llegar al dominio completo de los verbos y muy especialmente de aquellos que son irregulares o difíciles de comprender por estar sujetos a expresiones idiomáticas.

El estudio de los verbos necesita una práctica constante, tomando un determinado tiempo para su ejercicio, sea por medio de conjugaciones, o saltando los tiempos y personas, o dándolos en inglés indicando solamente la persona, forma y tiempo del verbo.

El dominio de una lengua sólo se consigue con el continuo roce con gentes que lo hablen: así pues que es de recomendar a los maestros de español, el viajar sea por España o por la América

Española durante los meses de vacaciones. Con este objeto se podrían organizar grupos de profesores y alumnos avanzados para ir a visitar estos países, llevando un profesor nativo para que les sirva de guía. Así se podría visitar las principales organizaciones escolares de la América del Sur y hacer un estudio de sus diferentes universidades, entre las que existen algunas fundadas muchos años atrás, como la Universidad de San Marcos de Lima, que fué fundada en el año 1551, y que es la más antigua de América.

Antes de terminar quiero hacer notar que la enseñanza del inglés en Sud América, es obligatoria. Es decir que todo alumno que desee obtener su título escolar deberá haber sido aprobado en inglés. Si en la América del Norte se observara este mismo método para la enseñanza del español sería de gran ayuda para estrechar las relaciones que nos unen con esos países.

Como dije anteriormente, todos los maestros debemos ser lo más minuciosos en cuanto al estudio del texto que usemos. Estudiarlo minuciosamente antes de ponerlo en práctica para no caer en contradicciones que perjudican al alumno y desacreditan al maestro.

Haced, queridos compañeros, que el interés por los países de la América del Sur, nazca en cada estudiante y que vean en sus vecinos, no sólo al amigo que desea intercambiar su comercio e ideas, sino al hermano que persigue los mismos ideales y sigue las mismas doctrinas de la patria americana.

Unidos los pueblos de la América formarán una valla infranqueable a la intromisión extranjera que no sigue los ideales y doctrinas de Monroe.

Ustedes los del Norte constituís la fuerza, la iniciativa, conocimiento y organización. Allá en el Sur tenéis vuestra hermana la América Española, rebozante de riquezas inexploradas. Unamos estos dos factores educando al niño, estadounidense para un entendimiento con su hermano de Sur América, y habremos dado el paso más grande en la civilización de los pueblos.

MANUEL SORIA GALVARRO

MAINE TOWNSHIP HIGH SCHOOL,  
DES PLAINES, ILLINOIS



## COMMON LETTER ENDINGS IN SPANISH

The Spanish language possesses such a variety of letter endings that the American student often finds himself at a loss as to which of these forms he should use in a given situation. We have gathered together a number of endings used in Spanish which we hope will be sufficient for the ordinary needs of a foreigner. So far as endings for business letters are concerned, owing to the abundance of accessible manuals treating the subject, we have intentionally limited ourselves to those of most frequent application. The endings for letters of friendship, which are dealt with at greater length, are divided into two main classes, although the second class is essentially an adaptation of the first, the distinction being that the first is used with persons whom the writer of the letter would address as *Usted*, while the second class corresponds to the applications of the familiar form *Tú*. We have further divided the first class (forms with *Usted*) into two subdivisions, according to the degree of familiarity involved, with the understanding that neither of them connotes the relationship of greater intimacy implied by the forms used with *Tú*.

A number of the endings which we have listed below may be considered as consisting of two parts, each of which may be used independently of the other, as well as jointly. Bracketed forms represent variants, whereas the words written in italics which we include within parentheses may be used by the writer in the place in which they are printed if he so desires. Many of the examples given are capable of almost infinite expansion or variation, and therefore we can hope to do no more than provide a few specimens which may serve as types. Generally speaking, any of the abbreviated forms may be written in full, but the more formal the letter is, the fewer the abbreviations become.

- |        |  |   |
|--------|--|---|
| I. A.— | Dándole las gracias por anticipado<br>Le doy las gracias de antemano<br>Agradeciendo [ <i>an object</i> ]<br><br>Muy agradecido queda ( <i>de Ud. s.s.</i> ), or ( <i>su atto. s.</i> ),<br>or ( <i>s.s.s.</i> ), or ( <i>su attmo. y s.s.</i> ) | $\left\{ \begin{array}{l} (\textit{queda}^* \textit{ de Ud. s.s.}) \\ (\textit{queda su atto. s.}) \\ (\textit{queda s.s.s.}) \\ (\textit{queda su attmo. y s.s.}) \end{array} \right.$ |
| B.—    | Quedo*<br>Me repito*<br>Me reitero*  | $\left. \begin{array}{l} \\ \\ \end{array} \right\} \text{de Ud. s. atto. s.s.}$  |

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\* Either the first or third person is permissible. When the third person is used, a comma is used to separate the ending from the signature; while a period is required when the first person is employed.

C.—But for the sake of brevity, and when there is no idea of thanking or gratitude implied, the forms in *B* may be used alone, and in this case the following endings may also be used (either alone or in conjunction with *B*) :

Su attmo. (y s.s.)	De Ud. attmo. (y s.s.)
S. s.s.	De Ud. atentamente
Su attmo. (s.)	Suyo attmo. (s.s.)
(De Ud.) attmo. (y s.s.)	

Any of the forms above may be used in letters of friendship, and are, therefore, to be considered as forming part of our second division.

## II. Forms with *Ud.*

A.—Simple acquaintance without any familiarity implied :

Saluda a Ud. atentamente su affmo. s.s.	$\left\{ \begin{array}{l} (q. e. s. m.) \\ (q. b. s. m.) \\ (q. b. s. p.) \end{array} \right\} \text{ [to a lady]}$
Quedo* suyo atto. s.s.	
Quedo* de Ud. (atentamente)	
De Ud. sinceramente	
Atentamente le saluda* y estrecha la mano (s.s.s.)	

B.—Familiarity but not intimacy :

Espera* sus noticias con	$\left\{ \begin{array}{l} \text{sumo} \\ \text{mucho} \end{array} \right\}$	interés y	$\left\{ \begin{array}{l} \text{descándole} \\ \text{le desca} \end{array} \right\}$	salud
(y prosperidad), queda su buen amigo,				

(Le aseguro* que) tendré	$\left\{ \begin{array}{l} \text{mucho} \\ \text{sumo} \end{array} \right\}$	$\left\{ \begin{array}{l} \text{gusto} \\ \text{placer} \end{array} \right\}$	en recibir sus (gratas)
$\left\{ \begin{array}{l} \text{noticias.} \\ \text{nuevas.} \end{array} \right\}$	Suyo affmo.		

(Le aseguro* que)		tener noticias de Ud.
		recibir noticias de Ud.
		saber de Ud.
		que me ponga al corriente de todo lo nuevo.
		(Suyo affmo. or any equivalent expression must be added here.)

Espero me conteste (*cuando queda*). Sabe Ud. es su amigo de veras,  
Cordialmente (*suyo*),

Suyo cordialmente,

Cordialmente le saluda su affmo. amigo (*q. e. s. m.*)

Disponga como guste de su s.s. (*q. e. s. m.*)

Tiene el agrado { de saludarle y de ofrecerse (*s.s.s.*) (*q. e. s. m.*)  
de ponerse a sus (*gratas*) órdenes (*s.s.s.*) (*q. e. s. m.*)  
de ponerse a su (*entera*) disposición (*s.s.s.*) (*q. e. s. m.*)

En espera de sus órdenes queda su atto. y s.s. (*q. b. s. m.*)

Su verdadero amigo que le profesa un gran afecto,

Su buen amigo que le desea { mucha  
la mar de } felicidad,

Reciba un { estrecho } abrazo de su (*buen*) amigo (*q. e. s. m.*)  
afectuoso

Reciba un (*fuerte*) apretón de manos de su (*buen*) amigo,

Como siempre { soy\* su affmo. amigo.  
quedo\* de Ud. su atto. s.s.  
me repito\* a sus gratas órdenes  
quedo\* a su entera disposición  
su amigo de veras

III. A number of the forms used with *Ud.* may also be used with *Tu.*

IV. In conclusion, mention might be made of a few forms which can be used only for special cases, according to circumstances. It is needless to say that, in view of the almost infinite number of contingencies that may arise, we can do no more than attempt to indicate the manner in which these forms are coined to fit the particular situation. For example:

1. Letter of application:

Agradeciendo { altamente  
encarecidamente } lo que Ud. pueda acer por mi en  
este asunto, queda de Ud., etc. It goes without saying that the  
word *agradeciendo* may be replaced by any equivalent expression.  
Esperando que Ud. encuentre aceptables mis pretensiones, etc.

2. Letter of congratulations:

Reiterando mis sinceras felicitaciones, quedo de Ud., etc.

3. Letter of condolence:

Reiterando mi sentimiento de pena por tan ingrato suceso, me repito,  
como siempre, su buen amigo que le quiere (*de veras*).

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# LAS PRUEBAS MENTALES DE SANCHE PANZA

Juguete cómico por ALOIS RICHARD NYKL<sup>1</sup>

## PERSONAJES

SANCHE PANZA	UN FRAILE DOMINICO
EL DECAÑO	EL SECRETARIO
LA TAQUIGRAFA	DOS PERITOS EN PSICOLOGIA
EL MEXICANO	EL "EVANGELISTA"
UN VENDEDOR	DOS PEONES
DOS "PELONAS"	

GENTE DEL PUEBLO, VENDEDORES DE FLORES, ETC.

## I

SANCHE (repantigado en un sofá o en un sillón, dormido. De repente se oye una voz hueca, misteriosa): ¡Sancho! ¡Sancho! (Sancho se mueve, pero no se despierta. Otra vez se oye la voz): ¡Sancho! ¡Sancho! ¡Sancho! (Sancho abre los ojos.) ¡Dios mío! Mi amo me llama. . . No, no es posible. . . Fué un sueño. . . Mi amo murió hace tantos años. . . y mi rucio también. . . Dios los tenga en su santa gloria. (Se frota los ojos, bosteza, se despereza.) ¡Qué vida, Dios mío! Este mundo no le deja a uno ni descansar, ni gozar de las cosas buenas . . . así lo decía mi amo:

*Mis arreos son las armas,  
Mi descanso el pelear,  
Mi cama las duras peñas,  
Mi dormir siempre velar.*

(Cuando trata de desperezarse de nuevo, se le cae un papel de una manga.) ¿Qué será este demonche? (Lo recoge y lo contempla. La letra es grande, pero Sancho no se entera del contenido.) ¡Cosa más extraña! Soñé con el amo y aquí me cae en la mano la última carta suya. ¡Qué bien que me acuerdo! Me dijo: Sancho hermano, guarda esta carta y no la abras hasta que oigas mi voz llamándote en el sueño. Entonces haz lo que te mando en ella. Es mi último deseo; prométeme que no faltarás en cumplirlo. Se lo prometí . . . pobre amo. . . (Se queda meditando por un momento. Después vuelve a mirar la carta.) Bueno, aquí tengo la carta, pero ¡voto a tal! ¿quién me la explica? Nunca fui aficionado a estos garabatos con que los licenciados engañan a la pobre gente—y mi padre, que Dios tenga en su santa gloria, me decía: Sancho, tú que naciste para tratar con burros, no te metas nunca con los profesores de retórica, porque en un abrir y cerrar de ojos te harán judío de un buen católico que eres, y te trastornarán el juicio con sus gramáticas, verbos irregulares, sustantivos, subjuntivos y quién sabe qué. . . (Vuelve a oírse la voz de afuera): ¡Sancho! ¡Sancho! (Sancho comienza a temblar.) ¡Allá voy, mi amo! [Dice esto con gran esfuerzo, y, levantándose, da algunos pasos hacia donde se oye la voz, pero no ve nada. Muy turbado, se rasca

<sup>1</sup> Doy las más expresivas gracias a mi buen amigo, el profesor Joaquín Ortega, por su amable ayuda en la revisión y corrección del manuscrito.

la cabeza y vuelve a sentarse.] Nadie aparece. Si serán duendes o trasgos . . . o quizá el espíritu de mi buen amo que quiere que cumpla su última voluntad. . . (*Se oyen pasos acompasados y una voz que murmura: "Alabado sea el Santísimo Sacramento, miserere mei, Domine, secundum magnam misericordiam tuam. . ."*)

SANCHO (*algo asustado*): ¡Un fraile dominico! ¡El Santo Oficio!

FRAILE [*aparece en la escena, y continúa sus oraciones*]: ¡Alabado sea el Santísimo Sacramento!

SANCHO: Por siempre alabado sea.

FRAILE: ¿Qué tienes, hermano? ¿Por qué tan triste? ¿Estás enfermo? ¡Qué pálido te has puesto! Pareces muerto.

SANCHO (*aparte*): Es compasivo; aprovechemos la ocasión. (*Al fraile*): Nada, santo padre, nada. Me siento muy bien. Sólo me falta un doblón para ser feliz.

FRAILE: ¿Tan grande es tu necesidad?

SANCHO: Sí, santo padre, y tú podrías remediarla con tu sabiduría sin que nada te costara.

FRAILE: Di, hermano.

SANCHO (*le enseña el papel*): En este pliego está encerrado el secreto de mi porvenir, mi vida o mi muerte. Mi querido amo, el sin par caballero errante Don Quijote de la Mancha, me dejó este testamento. Yo en mi turbación primera me lo metí en la manga, y se me olvidó por completo. Hasta hoy, después de tantos años, no cayó en mis manos al despertarme de mi sueño, pero como no sé leer . . . y no tengo para pagar a un licenciado que me lo lea. . .

FRAILE: Déjame verlo, hermano. [*Toma el pliego y lee*]: A mi querido escudero, Sancho Panza, el más fiel de cuantos escuderos jamás pisaron la tierra. Por los grandes servicios que me prestó durante nuestras nunca como debieran ser alabadas peregrinaciones y hazañas, le dejo mil monedas de oro en una cajita debajo del viejo sillón, para que vea que no soy un ingrato. Que ruegue constantemente por el descanso de mi alma [*aquí Sancho interrumpe con un enfático: "¡Sí, sí!"*]. Pero le encargo que resucite en el siglo veinte y recogiendo el dinero se vaya a una universidad norteamericana a estudiar psicología, psicoanálisis, emociones del alma y teoría del amor, porque durante su vida dió repetidas muestras de no comprender nada de estas ciencias divinas cuando me veía padecer por las leyes de caballería errante y por mi amor a la sin par Dulcinea del Toboso. El dinero que le dejo le evitará la necesidad de trabajar de fogonero, de noche, y de mozo de restaurán durante el día, como hacen los estudiantes norteamericanos, y así podrá dedicarse exclusivamente a sus tareas universitarias.

SANCHO: ¡Válgame Dios! ¡A ver si encuentro la cajita! [*Mira debajo del sillón y la saca. Trata de abrirla y no puede, por estar cerrada con llave. Al fraile*]: ¿Pero no dice nada de la llave?

FRAILE: Sí, hermano. Aquí se explica el secreto. Déjame verla. [*Toma la cajita, mira la carta varias veces, y después de algún esfuerzo logra abrir la cajita. Aparecen las monedas de oro.*]

SANCHO: ¿Estoy soñando?

FRAILE (*entregándole la cajita*): No, querido Sancho. Estás despierto en pleno siglo veinte. Moriste hace trescientos años y tu amo me mandó hoy desde el paraíso en que dulcemente disfruta de la paz eterna, para que te resucitara y te encargara que cumplieses su voluntad. No te cieguen las pasiones ni te dejes vencer por las muchas tentaciones que la posesión de este vil metal engendra en el corazón de los mortales. ¡Adiós! [*Sancho se queda atónito, contemplando al fraile y la cajita. El fraile, después de darle la bendición, sale con paso lento, murmurando: "Misere mei, Domine, secundum magnam misericordiam tuam. . ."*]

SANCHO: No sé nada de Norte América, ni de sus universidades, pero si el amo me lo manda, voy aunque me cueste el pellejo. ¡Allá voy, querido amo! [*Salé, llevándose la cajita.*]

## II

[*Una mesa. Alrededor de ella: El Secretario, el Decano, dos peritos en psicología, una taquígrafa.*]

DECANO: Señores, tengo noticias muy lisonjeras que darles. Según me dice nuestro infatigable Secretario, nuestra universidad ha alcanzado otro "record" deslumbrador. El año pasado se han inscrito en nuestra clase de principiantes (*subrayando las palabras*) dos MIL alumnos de ambos sexos. Este año, gracias a los esfuerzos del departamento de psicología y propaganda comercial, tenemos (*subrayando*) dos MIL DOSCIENTOS VEINTITRES. Entre ellos hay chinos, japoneses, judíos, indios, aztecas, toltecas, chichimecas. . .

SECRETARIO (*con papeles en la mano*): Perdóne usted que le interrumpa. Se me había olvidado un alumno que está esperando afuera. Es español. El primer español que jamás se esforzó en buscar la sabiduría en la fuente de nuestras aulas. Nuestro renombre se extiende hasta las áridas planicies de Castilla [*mira los papeles*], digo, la Mancha.

1.<sup>er</sup> PERITO: Con permiso de usted, señor, ¿qué es la Mancha?

2.<sup>o</sup> PERITO: Será un pastel, o una especie de líquido para quitar manchas.

TAQUÍGRAFA: No, señores, es una especie de helado.

DECANO (*sonriendo, con aire de superioridad*): Se equivocan ustedes. A mí me parece que es una ciudad de Egipto, cerca de Jerusalén.

SECRETARIO (*también con aire de superioridad pedantesca*): No, señores. La Mancha es una parte de Castilla la Nueva, en España, quiero decir, en la península ibérica; es la patria del ingenioso hidalgo Don Quijote.

1.<sup>er</sup> PERITO: Sí, sí, sí, ahora me acuerdo. Mi profesor de español nos habló un día en clase de aquel loco personaje.

2.<sup>o</sup> PERITO: Que tenía un escudero muy soez, sandio y estúpido.

SECRETARIO: Precisamente. ¡Qué buena memoria tienen ustedes! Ya se ve que son peritos en la materia. Pues lo raro del caso es que por lo visto un descendiente de aquel mismísimo escudero o quienquiera que fuese, desea cursar unas asignaturas en nuestro afamado plantel educativo. . .

DECANO (*interrumpe*): Sin par en el mundo entero. . .

TAQUÍGRAFA (*con voz chillona*): ¡Con el mejor equipo de fútbol!

SECRETARIO: Para no gastar más palabras, hé aquí la solicitud de un tal Sancho Panza, natural del Toboso, de cincuenta años de edad, que desea

someterse a las pruebas mentales y otros requisitos necesarios para poder cursar asignaturas en caballería errante, amor divino, psicología aplicada, etcétera.

DECANO: ¿Y dónde está ahora?

SECRETARIO: Allí, detrás de la puerta.

DECANO: Muy bien. [*A la taquígrafa*]: Haga usted el favor de decir a aquel individuo que está detrás de la puerta, que entre. [*La taquígrafa va hacia la puerta y la abre. Entra Sancho. Cabello despeinado, con barba. Trae en las manos un cayado y un sombrero de campesino. La taquígrafa le empuja hacia adelante, como si fuese un burro.*]

TAQUÍGRAFA: ¡Por acá, señor, por acá!

SANCHO (*algo medroso*): Muy bien, muy bien, chicuela. [*Todos le miran con aire de escrutinio.*] Buenas tardes, señores. (*Aparte*) ¡Qué espantapájaros, Dios mío!

SECRETARIO: ¿Es usted el señor don Sancho Panza, natural del Toboso, en la Mancha?

SANCHO: Servidor de ustedes.

SECRETARIO: Haga usted el favor de sentarse y contestar a las preguntas que le vamos a hacer.

SANCHO: Sí, señor. [*Se sienta con mucha cortedad.*]

DECANO: Señor Sancho Panza, ¿en qué colegio de segunda enseñanza se educó usted? [*Sancho le mira extraviado.*]

SECRETARIO: Con su permiso, señor Decano, el señor Panza quiere entrar como alumno extraordinario. No tiene diplomas ni certificados, pero sí buena voluntad y una sed insaciable de conocimientos modernos.

SANCHO (*animándose*): Eso es, eso es, dale más fuerte.

DECANO: Sí, sí, ya caigo. ¿Ha pagado usted los ciento cincuenta dólares de matrícula?

SANCHO: Ya lo creo. [*Saca un par de monedas de oro.*]

SECRETARIO (*aparte al Decano*): Ese rústico parece poseer una mina en el Perú; no tiene más que monedas de oro.

DECANO (*muy complacido*): Pues no faltaba más. Señor Panza, nos complace mucho que usted haya escogido nuestra universidad entre tantas otras como la fuente donde ha de beber su sabiduría; es la mejor del mundo entero. Pero antes de admitirle a nuestras aulas, los señores psicólogos le someterán a un pequeño exámen, unas pruebas. . .

SANCHO (*se pone muy nervioso*): ¿Qué? ¿Un "esáme"? ¿Unas pruebas? Pues, señores, yo soy buen católico, bautizado y nunca me metí con herejes. No me metan en pruebas ni tormentos. . .

[*La taquígrafa ríe. Los peritos se encogen de hombros.*]

SECRETARIO: No se trata de pruebas corporales, sino puramente mentales.

SANCHO: Mentales. . . ¿qué será eso?

1<sup>er</sup> PERITO: Parece bellaco o loco.

2<sup>do</sup> PERITO: Más bien burlón.

DECANO: Señores, hagan el favor de hacer al señor Panza las preguntas del caso. [*A la taquígrafa*] Señorita, tome taquígráficamente todo lo que se diga. [*A los peritos*] El pobre manchego no está muy fuerte en inglés, hay que darle un exámen fácil, puesto que tiene dinero.

1<sup>er</sup> PERITO: Muy bien. [*A Sancho*] Acérquese usted. Primero vamos a medirle el cráneo. Es muy importante que separemos las medidas externas antes de medir el interior. Señor Hopkins, apunte usted.

2<sup>do</sup> PERITO: Listo.

1<sup>er</sup> PERITO (*midiendo la cabeza de Sancho*): Veinticinco centímetros, largo; quince, alto; diez, ancho; capacidad ochocientos gramos. [*Le da un golpe en la cabeza.*] Sueña a hueco, pero parece normal. Señor Hopkins, apunte usted.

2<sup>do</sup> PERITO: Listo.

1<sup>er</sup> PERITO: Braquicéfalo, mezcla de celta ciberno, sólo uno por ciento de nórdico, por lo demás mongoloide y bereber.

SANCHO: ¡Qué berber! Yo soy cristiano viejo.

1<sup>er</sup> PERITO: Amigo, aquí no se trata de religión, sino de antropología.

SANCHO (*aparte*): Este parece cismático.

1<sup>er</sup> PERITO (*a su compañero*): Ahora usted.

2<sup>do</sup> PERITO (*examinando detenidamente la fisonomía de Sancho*): Nariz chata (*al 1<sup>er</sup> Perito, que no está escuchando*): Apunte usted señor Brooks.

1<sup>er</sup> PERITO (*saca papel y lápiz*): Listo.

2<sup>do</sup> PERITO: Digo, nariz chata, ojos pequeños, distancia entre los ojos, 14 centímetros—parece un raposo—frente baja, barba deprimida.

Los Dos (*con aire pedantesco*): Señor Secretario, apunte la clasificación de este sujeto (*en voz alta, recalcando las cifras*): 52.36789.

SECRETARIO: Lástima que sea tan poco.

DECANO: Los españoles que tienen dinero generalmente son de esta clase.

TAQUÍGRAFA: Será retobueno para el fútbol.

SECRETARIO: No nos interrumpa, señorita, con sus observaciones supérfluas.

TAQUÍGRAFA (*con tono socarrón*): Sí, señor.

1<sup>er</sup> PERITO: Señor Secretario, ponga usted: El exámen frenológico y antropológico del sujeto llamado Sancho Panza, que aparece en el registro bajo la cifra 2224, arroja una clasificación científico-psicológica de 52.36789.

SECRETARIO: Ya está.

2<sup>do</sup> PERITO: Ahora vamos al exámen matemático. Señor Panza, ¿sabe usted contar?

SANCHO: Ya lo creo: las cuentas claras y el chocolate espeso.

2<sup>do</sup> PERITO: No gaste usted refranes ni bromas. Aquí se trata de un problema puramente psicológico.

SANCHO (*aparte*): Este también parece cismático. *En voz alta*): Sí, señor, así lo decía también mi abuela.

2<sup>do</sup> PERITO: Queremos saber si usted sabe de cuentas.

SANCHO: Cuentos sí, pero cuentas, ¿quién sabe?

1<sup>er</sup> PERITO: ¿Cuántas monedas de cobre, níquel y plata se necesitan para completar la suma de cincuenta céntimos?

SANCHO: Pues, señor, esto sí que es difícil. Un comerciante gallego de al pormenor se lo diría a usted fácilmente, pero como nunca he trabajado en una tienda de ultramarinos. . .

1<sup>er</sup> PERITO: Señor Hopkins, ponga usted *cero*.

2<sup>do</sup> PERITO: Ya está.

1<sup>er</sup> PERITO (*enseña a Sancho un cartel con letras*): Forme usted, en



veinte segundos, cuatro palabras con estas letras: *n m o ch rr x u a*. (*Saca el reloj*).

SANCHE (*sin vacilar un momento*): Churro, charro, macho, mamarracho.

1.<sup>er</sup> PERITO: Señor Hopkins, ponga usted *otro cero*. Son *dos ceros*.

2.<sup>do</sup> PERITO: Está usted servido.

1.<sup>er</sup> PERITO (*a SANCHE*): Ahora lea usted esta frase en diez segundos. (*Le enseña un cartel en el cual está escrito: ¿cúq se nu ogoócisp? Saca el reloj otra vez.*)

SANCHE (*con alegría*): Pues, sí. Esto es vascuense, y en castellano quiere decir, ¿cuándo vamos a comer?

1.<sup>er</sup> PERITO: Ponga usted *el último cero*. Son *tres ceros*.

(*Los dos peritos se consultan un momento.*)

DECANO: Señores, ¿cuál es su decisión definitiva?

2.<sup>do</sup> PERITO (*mirando sus notas, lee*): El susodicho aplicante Sancho Panza, número 2224, después de un detenido exámen psicológico, frenológico, antropológico, y matemático arroja las cifras siguientes. Capacidad mental: 52.36789. Vivacidad mental: Cero. Observaciones generales: Cabeza dura, buena en grado superlativo para boxeo, futbol y otros deportes atléticos.

TAQUÍGRAFA: ¡Qué bueno! ¡Estupendo!

DECANO (*a SANCHE*): ¿Se ha enterado usted?

SANCHE: ¡Sí me he enterado! No entiendo ni una palabra de ese latín cismático. Háblenme en castizo.

SECRETARIO: Bueno, amigo, vamos a hablarle en castizo. (*Pomposamente*). En vista de las pruebas mentales a que acaba usted de someterse le declaramos totalmente incompetente para cursar asignaturas en esta universidad. Le vamos a devolver su dinero, y le aconsejamos se busque otra conveniencia.

DECANO: Awfully sorry, my friend.

SANCHE: ¿Usted zorro? Eso se le ve en la cara. Sí, señor, usted es muy zorro. Bueno, venga mi dinero.

SECRETARIO (*le devuelve las monedas de oro*): Awfully sorry, dear friend.

SANCHE: Sí, sí, zorro.

TAQUÍGRAFA (*rie a escondidas*).

1.<sup>er</sup> PERITO: What a strange specimen!

2.<sup>do</sup> PERITO: Very. I shall write a paper on the subject for the *Journal of Psychology*. Extraordinary!

SANCHE (*mira alrededor, sin entender de qué se trata. Aparte*): Estos cismáticos me harían judío, como decía mi padre. . .

DECANO: Se levanta la sesión. Quedamos, pues, en el mil doscientos veintitrés.

TAQUÍGRAFA (*aparte*): Y medio. (*Se rie. Los del tribunal salen solemnemente, sin preocuparse de SANCHE*).

SANCHE (*trata de hablarles*): Señores, hagan el favor de escucharme. . . (*La puerta se cierra. SANCHE se queda solo. Se sienta en una silla, y soliloquia rascándose la cabeza*). ¿Cómo salgo de este apuro? Si estos "psicólogos" me cierran la puerta, no hay otro remedio que tengo que

marcharme a mi tierra. En este país un "probe" manchego no hace nada. Nórdico y cismático sí—pero católico y bereber como ellos dicen, ni por pienso. . . . ¡Pobre de mi amo! ¿Qué se figuraba él cuando me confió una tarea tan imposible? ¡Quién me aconsejara lo que debo hacer!

(*Se oye un canto afuera: Me voy, me voy, me voy, pa otra tierra ya, ya, ya. . .*)

SANCHO (*escucha atentamente*): Este no es "psicólogo"—a ver quien llega. . .

(*Sale un mexicano, alegre cantando.*)

MEXICANO: Buenas tardes, compadrito, ¿qué dice de bueno?

SANCHO: Buenas, y siga usted. No todos podemos cantar.

MEX.: Compadrito, ¿y por qué tan mustio?

SANCHO: Lo estaría usted también si le dieran unas pruebas "psicológicas" y le dijeran que no servía para nada.

MEX.: Compadrito, olvide usted las pruebas. Yo sin pruebas veo que tiene cara de "gachupín," y es lástima, porque también veo que usted es lo que llamamos en mexicano *quallitlácatl*. . .

SANCHO: ¿Me está usted dando pruebas en vascuense?

MEX. (*se ríe*): No, señor, "nomás" le digo que con su cara de "gachupín" es usted muy buena persona. (*Aparte*): Tiene cara de tlacuache.

SANCHO: Como usted quiera. Después de aquel "esáme" que me dieron los zorros, ni sé cómo me llamo ni a dónde ir para que se me trague la tierra.

MEX.: Pos, compadrito, si usted no tiene otra cosa qué hacer véngase conmigo a mi tierra.

SANCHO: ¿A dónde, señor Quallitaca?

MEX.: Pues claro—a México. A la tierra del canto, de la alegría, del amor.

SANCHO (*aparte*): Amor, dice—a ver si hay una universidad por allí.

(*Al MEXICANO*): Oiga usted, señor Quallitaca, ¿hay universidad en México?

MEX.: ¡Cómo no! Hay varias.

SANCHO: ¿Y se cursan allá asignaturas en caballería errante, amor divino y otras "ciencias" que practicaba mi difunto amo Don Quijote?

MEX.: Todo esto, compadrito, y algo más. Hay cursos en retórica, fonética, aritmética, política, historia, literatura, baile, el arte de cocinar. . .

SANCHO (*repitiendo*): Baile, canto, el arte de cocinar—eso sí que me gusta.

MEX.: En caballería errante y en amor no se necesitan cursos especiales, porque los mexicanos sabemos estas ciencias por ley de herencia. . .

SANCHO: ¿Y hay "esámenes," pruebas mentales, "psicología"?

MEX. (*Se ríe*): Ni por pienso. Venga usted y verá. Y no traiga dinero, porque en México no hace falta. Tenemos cien millones de pesos en ahorros.

SANCHO: ¿Y no me matarán?

MEX.: ¡Qué va! Le hacemos a usted juez en el Mercado de Flores, que nos hace mucha falta. Si nó, no va a quedar ni quien escriba nuestra historia.

(*Canta*) Me voy, me voy, me voy. . . (*Al SANCHO*): ¿Usted quiere venir?

SANCHO: Bueno, vamos allá. . .

## III

[*El Mercado de Flores en la plaza de Santo Domingo. Estatua de la Corregidora. Una silla sobre un pequeño estrado. Al lado, un "evangelista" con su Oliver. Los vendedores van y vienen sin hablar, arreglando las macetas de flores. Salen SANCHE y el MEXICANO, en actitud de grandes amigos.*]

MEX.: Ya llegamos. ¿Qué tal te parece el lugarcito?

SANCHE: Muy bonito. Lo único que falta aquí es una tienda de tortas compuestas. Me matas a hambre, manito.

MEX. (*hace ademán de llamar a alguien*): ¡Por acá! [*Sale un vendedor de tortas de gusanos de maguay.*] Dale a mi amigo un "shangüis" de jamón alpujarreño.

SANCHE [*toma dos; come uno, y el otro lo tiene en la mano*]: ¡Qué sabroso es este jamón!

VENDEDOR: Ya lo creo, es el mejor de los Llanos de Apan. [*El MEX. le paga y se va el vendedor.*]

SANCHE (*comiendo, señala hacia la estatua de la Corregidora*): Oye, Panchito, ¿qué santa es ésta?

MEX.: Esta santa mujer es la Corregidora. Hace más de cien años trabajó por la causa de nuestra libertad, es decir, se identificó con la causa, causa muy noble, causa patriótica. . .

SANCHE (*interrumpiéndole*): ¡Cuánta causa! Bueno, ¿y hoy día?

MEX.: Hoy día muy pocos se acuerdan de ella. Solamente una vez al año los licenciados gastan mucho papel en discutir si aquí se posó el águila mexicana.

SANCHE (*acabando de comer una torta, comienza a comer la otra*): Oye, Panchito, no seas tan "psicólogo." Ya sabes que no entiendo ni una jota de todos estos chismes. Llévame a la universidad.

MEX.: Sanchito, ya que eres "gachupín," se te perdona la poca educación que tus palabras demuestran. Escúchame. Tú no comprendiste bien la palabra universidad tal como la entendía tu difunto amo. La palabra universidad no quiere decir una serie de edificios, sino un lugar donde el hombre llega a conocer el universo.

SANCHE (*acaba de comer la torta, y repite pensativo*): Universo. Un y verso. Sí, tienes razón.

MEX. (*sigue su discurso*): Y para eso, amigo Sanchito, el mejor sitio es éste. Aquí aprenderás dentro de una media hora más de lo que sabe un profesor de psicología sobre los asuntos del corazón humano.

SANCHE: Después de tanto hablar, dime en castizo, ¿qué tendré que hacer?

MEX.: Pues "nomás" oír las quejas de las gentes que vendrán a consultarte. Tú serás el gran Juez de Paz. Aquí mismo traigo tu nombramiento.

SANCHE: Muchas gracias. A ver, ¿qué dice?

MEX. (*en voz alta y solemne*): ¡Ciudadanos! (*Al "EVANGELISTA"*): ¡Llama al pueblo!

"EVANGELISTA" (*grita*): ¡Ya apareció la cadena, ciudadanos! (*La gente acude.*)

MEX. [*lee*]: Plutarco Elías Calles, Presidente Constitucional de los Estados Unidos Mexicanos, a sus ciudadanos, sabed: "En vista de lo dispuesto en el artículo 233 de la Constitución y del poder vestido en el Ejecutivo de mi cargo, expido al C. Sancho Panza, natural del Toboso, naturalizado mexicano, el nombramiento de Juez de Paz en el Mercado de Flores por el término de tres horas y media. Si al cabo de este plazo comprobare sus aptitudes para desempeñar el cargo de primer magistrado de aquella comarca, su nombramiento será permanente. Dado en el Palacio Nacional a la fecha de hoy. Sufragio Efectivo. No Reelección."

PUEBLO: ¡Viva el nuevo juez!

SANCHO: ¡Qué bueno! Y no dicen nada sobre la comida y alojamiento, y como decía mi amo sin el ejercicio de las tripas no es posible ser juez. Los maestros de escuela podrán pasar sin comer, pero un Juez de Paz, ¡Quíá!

MEX.: Un momentito. Aquí hay un posdata que dice: "Se ordena que el propietario del restaurán Gambrinus tome a su cargo el hospedaje del susodicho C. Sancho Panza, hasta nuevo aviso."

SANCHO: ¡Abrázame, querido charrito! ¡Qué tierra más hospitalaria, qué presidente más noble y profético, Plutarco Elías; qué gente más buena! (*Al público*): Queridos conciudadanos, aquí me tienen a sus órdenes y aquí me quedo si no me echan. Os prometo gobernar sin pistola, sólo con paz y dulzura. (*Al MEX.*): Que se mande hacer un mole de guajolote para todos los ciudadanos bajo mi régimen y que Don Tomás Sansano nos mande un barril de dos equis. (*Sale el MEX.*)

PUEBLO: ¡Viva Sancho Panza!

SANCHO: Y ahora váyanse a trabajar. El mole nos lo comeremos al terminarse el plazo concedido por el C. Presidente. (*Al "EVANGELISTA"*): ¿Cuánto cobra usted por hora?

"EVANGELISTA": Veinticinco centavos, mi jefe.

SANCHO: Bueno, escríbale al C. Presidente que le agradezco el nombramiento que me trajo mi amigo Panchito, y que desde luego me hago cargo de mi puesto. Después llévela al Palacio, a ver qué dice el Señor Presidente. Y ahora, a descansar.

[*Se sienta en la silla. "EVANGELISTA" escribe la carta, y se va.*]

MEX. (*regresa*): Ya mandé hacer el mole y Don Tomás que es "gachupín," pero como decimos los mexicanos, quallitlácatl, va a mandarnos dos barriles de dos equis.

SANCHO: Parece que no tendremos mucho que hacer. Todo está tranquilo; la gente se fué a trabajar.

MEX.: No hables tan recio, Sanchito; aquí en México se hacen las cosas de repente—como las tormentas de verano. Hace sol y ¡zás! de repente truena algo.

SANCHO: Esto suena mucho a mi difunto amo. El también hacía las cosas de repente. [*Se estira en la silla.*] Pero ya se calmó el tiempo. Si por acaso viene alguien, tú me ayudas con tus quallitacas. . .

[*Se oyen voces.*]

SANCHO: Parece que por ahí vienen unos diputados.

MEX.: Ya apareció la cadena. . . Disputan, pero no serán diputados. [*Salen dos peones, disputando.*]

1<sup>er</sup> PEON: Compadrito, si le digo que usted me debe dos quintos.

2<sup>do</sup> PEON: Pero, Hermenegildo, hijo, no seas pesado, que ya te los devolví allí mismo, en la pulquería "Rumbo al Cielo." Te pagué un litro de pulque curao.

1<sup>er</sup> PEON: Compadrito, le digo que no; usted pagó, sí, pero el pulquito se lo chupó usted mismo.

2<sup>do</sup> PEON: Hermenegildo. . .

MEX. (*hace un ademán a Sancho*): Háblales fuerte y con autoridad.

SANCHO: Cállense delante del juez. ¿Qué quieren decir estas bellas querías? ¡Expliquen sus quejas a la autoridad!

[*Los PEONES, asustados, se quedan callados.*]

MEX.: No teman ustedes. El señor juez está dispuesto a oír el caso. Hagan sus explicaciones.

1<sup>er</sup> PEON: Compadrito, hable usted.

2<sup>do</sup> PEON: No, hable usted primero, Hermenegildo.

SANCHO: No hablen entre sí cuando no se les hagan preguntas. [*Al 1<sup>er</sup> PEON*]: Explique usted su asunto.

1<sup>er</sup> PEON: Pos, señor juez, es que Victoriano y yo somos compadres. El es de Santo Toribio Xicotzinco, yo de San Cosme Mazatecocho, y su agüela es la madre de mi padre . . . sí, señor . . . y nunca nos peleamos antes. . .

SANCHO: Sea usted breve.

1<sup>er</sup> PEON: Pos, señor juez, otro día juimos yo y mi compadrito Victoriano a Guadalupe y a la Capilla del Pocito. Primero tomamos el agua santa del pocito para quitarnos la reuma y después juimos a la pulquería llamada "Rumbo al Cielo" para quitarnos la sed.

2<sup>do</sup> PEON: Sí, tú quisiste ir, yo no.

SANCHO: No interrumpa usted; espere su turno.

2<sup>do</sup> PEON: Sí, señor, mi patroncito.

SANCHO (*al 1<sup>er</sup> PEÓN*): Siga usted.

1<sup>er</sup> PEON: Y entonces Victoriano dice: "Compadrito, no traiga dinero. Présteme dos quintos." Entonces yo saqué los dos quintos, y se los di. Y el dice al pulquero, dice: "Don Chintito, traiga usted un litro de pulque curao pa mi compadre." Y luego que Don Chinto trajo el pulquecito, mi compadre me mira y dice a mí, dice: "Compadrito, médielo usted. . ."

2<sup>do</sup> PEON: No, señor, yo. . .

SANCHO: Le vuelvo a advertir que no interrumpa.

2<sup>do</sup> PEON: Sí, señor, mi jefecito.

SANCHO (*al 1<sup>er</sup> PEÓN*): Siga usted.

1<sup>er</sup> PEON: Dice y yo digo: "Victoriano, yo le prometí a la Virgen que no volviera a beber hasta que se me quitara la reuma. Tómesele usted y que le aproveche." Entonces él se lo bebió de un trago y nos juimos a casa. Y orita le digo: "Se acuerda usted que me pidió dos quintos y que no me los dió toavía y él que no, que yo le convidé, y así están las cosas. . ."

SANCHO (*al 2<sup>do</sup> PEÓN*): ¿Y usted qué dice?

2<sup>do</sup> PEON: Pos mi compadrito dice le pura verdad; pero como él no pudo beber por habérselo prometido a la Virgen yo me cargué el pecado a las cuestras y así ando esperando el castigo de Dios, y eso me costará más de dos quintos. . .

SANCHO: Está bien. [*Aparte al Mex.*]: ¿Qué dices?

MEX.: Yo voy a leer la sentencia del tribunal y cuando te haga una señal, tú "nomás" dices: "Aprobado."

SANCHO: Bueno. [*A los dos PEONES*]: Mi secretario va a dar lectura a la sentencia del tribunal.

MEX. (*lee*): "Oída la causa de los ciudadanos Hermenegildo Cacahuazintle y Victoriano Xochicale de esta vecindad, el tribunal sentencia que el susodicho ciudadano Hermenegildo Cacahuazintle vaya en seguida a la fuente del Salto del Agua y dé a beber al susodicho ciudadano Victoriano Xochicale tres vasos de agua para que se le quite el vicio de beber pulque; bajo pena de que si no cumplieran esta sentencia serán enviados los dos a la Escuela de Medicina para su curación definitiva."

SANCHO (*con autoridad*): ¡Aprobado! ¡Y váyanse en seguida, porque si nó se doblará la sentencia! ¡Y no vuelvan a pelearse!

LOS DOS PEONES (*a Sancho*): A las órdenes de usted, mi jefecito. [*Uno a otro*]: Pos vámonos, compadrito. [*Se van diciendo se el uno al otro*]: "¡Qué sabio es este juez!"

MEX. (*rie*): Ni tu amo Don Quijote hizo mejor hazaña cuando mandó a Haldudo el rico que restituyera su dinero a su mozo Andrés.

SANCHO (*muy contento, saca una manzana del bolsillo y le tira un gran bocado*): Este trabajo, Panchito, es muy fácil, pero le da a uno hambre. ¿Habrá más de estos chiflados?

MEX.: ¡Ya verás! Media docena por lo menos. Esa gente es buena, pero tiene el vicio de reñir por puras chucherías. [*Gritos afuera*]: *Y que no . . . Y que si . . . ¡Chillona! . . . ¡Soberbia! . . . Carmencita, no diga usted eso . . . Isabelita, ¿por qué no es usted mejor criada?*

SANCHO (*dejando de comer la manzana*): ¡Mujeres! ¡Esta sí que será negra!

MEX.: No creas. Ya verás como las hacemos reír y salir de aquí agarradas de las manos.

SANCHO: No, Panchito, con mujeres no me meto yo. De repente se me hace un nudo en la lengua y no puedo hablar.

MEX.: ¡Pierde cuidado! ¡Ten! Cuando quieras que te vengan las palabras más difíciles "nomás" huele el frasquito. [*Da un frasquito a Sancho. Salen dos pelonas.*]

ISABEL: Carmencita, Manuelita me dijo que usted dijo a mi hermano que mi novio ya no viene a hacer el oso a la reja. . .

CARMEN: Y que no.

ISABEL: Y que sí.

SANCHO (*oliendo el frasquito*): Ténganse, fermosísimas doncellas y no chillen delante de este juez "onipotente," que bien parece la modestia y buena crianza en las fermosuras. [*Aparte*]: Así lo decía mi amo.

ISABEL: ¿Qué dice?

CARMEN: Habla griego.

MEX.: Están ustedes delante del Juez de Paz, el ilustrísimo político y orador, señor licenciado don Sancho Panza, que va a oír la causa con debida atención y después de oírla fallará infaliblemente. [*Las pelonas se quedan más atónitas al oír este lenguaje inusitado.*]

SANCHO (*oliendo el frasquito*): Distinguidas señoritas, digan ustedes ¿por qué están chillando en la calle en lugar de dar buen ejemplo de modestia a las demás doncellas de esta educadísima capital, delante de la estatua de esta mujer santa que se identificó con la causa, la sagrada causa? . . .

MEX. (*aparte, a SANCHE*): No copies mis discursos, y háblales en castizo.

SANCHE: Señoritas, presenten sus quejas.

CARMEN: Isabelita dijo que. . .

ISABEL: No dije nada, señor juez. Es una mentira.

SANCHE (*oliendo el frasquito*): Fermosísima reina de mi corazón, no interrumpa usted. Vamos a ver, Carmencita va a hablar primero.

ISABEL: Pero que diga la verdad.

SANCHE: Esto es lo que el tribunal tendrá que averiguar. Carmencita, presente usted su queja.

CARMEN: Es que Manuelita, mi prima, me dijo que Isabelita dijo a mi hermano que mi novio ya no viene a hacer el oso a la reja. . .

ISABEL: Y Manuelita me dijo que Carmencita dijo lo mismo de mí. . .

SANCHE: ¿Y sus novios de ustedes no vienen a pelar la pava ya?

LAS DOS: ¡No faltaba más! Sí, vienen todas las noches y nos traen flores y dulces, y tocan la guitarra.

SANCHE: Entonces no hay causa para reñir. [*Aparte al Mex.*]: ¿Qué dices?

MEX.: Yo leeré la sentencia y tú dirás como de costumbre: "Aprobado."

SANCHE: Está bien.

MEX.: "Como secretario de este tribunal voy a dar lectura a la sentencia. Oída la causa de las señoritas Carmen e Isabel de esta vecindad, se declara que no hay motivo para tal causa y se decreta que se vayan en seguida a ver a Manuelita para entenderse con ella sobre el asunto del oso."

SANCHE: ¡Aprobado!

MEX.: Y se decreta que las dos se vayan de aquí agarradas de la mano como buenas amigas y cantando "La Borrachita."

SANCHE: ¡Aprobado!

LAS DOS: Muchas gracias, señor juez. ¿Y podemos decirle a Manuelita que es una entrometida?

SANCHE: Diganle cuanto quieran. Y ahora, a cantar. [*Las dos se agarran de la mano, y se van cantando.*] Ese frasco me salvó la vida. Pero que no vengan más enamoradas a hablarme de oserías. Me quitan el apetito.

MEX.: ¡Caramba! Allá viene el evangelista.

"EVANGELISTA": Aquí traigo la contestación del Señor Presidente.

SANCHE: Gracias. ¿Cuánto le debo a usted?

"EVANGELISTA": Pos, tres horas y cuarto. Me hicieron esperar mucho en la Sala de los Suspiros.

SANCHE: ¡Tres horas y cuarto! De manera que dentro de un cuarto de hora se acaba mi gloria de Juez. Aquí tiene usted un peso por su trabajo y otro por haber esperado la contestación.

"EVANGELISTA": Muchas gracias, patrón. [*Se va a su puesto.*]

SANCHE (*al Mex.*): ¿Qué dice la contestación?

MEX. (*lee*): "Al C. Sancho Panza, Juez de Paz en el Mercado de Flores.

Refiriéndome al oficio No. 23,334 en que se extiende a usted nombramiento de Juez de Paz por el plazo de tres horas y media, y en vista de las faltas de ortografía en la contestación que usted me manda, pongo en conocimiento de usted que dicho nombramiento se considerará como terminado al vencer el plazo por el cual fué expedido. Lo cual le comunico para sus efectos consiguientes. Sufragio Efectivo. No reelección."

SANCHO: ¡Gracias a Dios por las faltas de ortografía! Se acabó mi carrera de licenciado y desde luego me meteré con mis burros, como me decía mi padre, que en gloria esté. El sabía más de mis aptitudes que mi pobre amo. Pero ¿cómo pudo darse cuenta de mis aptitudes el Señor Presidente sin haberme visto ni conocido jamás?

MEX.: No te apures; él tiene sus consejeros que le dan cuenta de todo. Especialmente sobre las personas a quienes se expiden nombramientos. Para eso no se necesita arqueología ni psicología. Ya apareció la cadena . . . ahora viene el mono. [*La gente llega cantando y gritando*]: ¡Viva el Juez!

SANCHO (*al MEX.*): Pero todavía faltan diez minutos. No sabía que la gente de este distrito fuese tan puntual.

MEX.: Hombre, cuando se trata de una fiesta de mole y dos equis, cualquiera es capaz de ser más puntual que el señor Kélog o el mismo señor Cúliche. Allí traen las cajas que manda Don Tomás y aquí traen el mole.

SANCHO: Bueno, que venga el mole y los refrescos. Pero primero vamos a cantar la canción mexicana más popular. [*Todos cantan "Mi viejo amor."*] Y ahora, amigos, me prometen que nunca van a pelearse, ni a usar la pistola, ni a beber pulque sin vaso (*oliendo el frasquito*), sino que permanecerán para siempre y eternamente unidos en el más cariñoso amor fraternal.

MEX.: Para que la santa mujer que nos está mirando con sus ojos benévolos desde aquel pedestal de mármol y bronce, quede complacida en las regiones empíreas donde está gozando de eterna felicidad. . .

PUEBLO: ¡Viva Sancho! ¡Viva la Corregidora! ¡Viva México!

SANCHO (*oliendo el frasquito*): Ciudadanos, estoy profundamente conmovido por las demostraciones de cariño que me hacéis, pero como se acabó el plazo de mi nombramiento, me es preciso, aunque con lágrimas en los ojos, despedirme de vosotros. . .

PUEBLO: ¡No se vaya usted, señor juez! Vamos a mandar una petición al Señor Presidente de la República. . .

SANCHO: Muchas gracias, amigos. Pero hay que obedecer las leyes y la Constitución. Mañana me embarco para mi tierra. Allí voy a descansar después de haber cumplido la misión que me encargó mi difunto amo, gran protector de los pobres, Don Quijote de la Mancha. Pero antes de irme voy a entregar a mi amigo Panchito, las monedas de oro que me quedan para que las distribuya entre los más necesitados. . .

PUEBLO: ¡Viva Sancho! ¡Viva España!

SANCHO (*entrega la cajita al MEX.*): ¡Pero me prometéis una cosa: que ya no váis a pelear unos contra otros, sino que váis a ser hermanos que trabajan por la grandeza y la prosperidad de vuestra patria, la gran patria mexicana!

PUEBLO: ¡Lo juramos!

MEX.: Amigos, para hacer presente al mejor de los "gachupines," Sancho



Panza, nuestra amistad y nuestra buena voluntad, le cantamos el himno nacional de España.

[*Cantan y creunt omnes.*]

#### NOTAS

Escena III puede omitirse cuando no haya elementos para poder representarla. Los modismos mexicanos: *pos* = pues; *mesmo* = mismo; "*nomás*" = sólo; *juimos* = fuimos; *tlacuache* = "opossum"; *quallitlácatl* = buena persona; *Mole de guajolote* = pavo asado con salsa de chile; "*exangelista*" = escribano público; *quinto* = moneda de cinco centavos; "*pelonas*" = "bobbed-haired girls"; *dos equis* = XX (marca de cerveza); *torta compuesta*, *shangüis* = "sandwich"; *manito*, abreviado de "hermanito"; *la Corregidora* = Doña Josefa Ortiz de Domínguez, la heroína de la guerra de la Independencia en 1810; *gusanos de maguey* = "maguey worms," a Mexican delicacy; *ya apareció la cadena* (y el mono no), a popular ditty: "We have found the chain already, (but the monkey did not show up yet)"; "*gachupin*" = español; *cismático* = miembro de la llamada iglesia mexicana que no reconoce la autoridad del Papa; *orita* = ahorita.

## OBITUARIES

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### ADOLFO BONILLA Y SAN MARTÍN (1875-1926)

It would be futile to attempt to voice the sorrow that was felt by the many friends of Adolfo Bonilla when they learned that his courageous struggle against an illness of many months had proved to be in vain, and that he had succumbed on the eighteenth of January last. To American scholars his untimely loss comes home with greater poignancy, for he was but recently a visitor in this country, welcomed and honored and warmly esteemed wherever he went. His figure in modern Spanish letters combined to so rare a degree the most unusual intellectual endowment with winning personal charm that to come into contact with him meant not only an immediate recognition of his profound and comprehensive learning, but an irresistible attraction to a great personality.

Gladly would he learn and gladly teach: to no one could be applied with more meaning the happy phrase of Chaucer. His vast erudition, to which he kept incessantly adding by unremitting labor, was at the disposal of everyone who sought him out. Young men entering upon the fields of letters or scholarship eagerly flocked to him for counsel, and although he was involved in an inconceivable number of daily routine duties, he still found an hour or two to give advice. He was acquainted with the archives and libraries of Spain to an amazing extent; he could suggest sources and material for study in the widest ranges of investigation.

No door of the mind seemed closed to him. He was an acknowledged legal authority, and held for a time the chair of Mercantile Law in the University of Valencia; subsequently he collaborated in a revision of the codes of Spanish and foreign commerce; his interests extended into Roman law, and he was thoroughly versed in the medieval legislation of his own land; he wrote a treatise on the concept and theory of law, and he was consulted for his practical opinions in important latter-day cases. For a quarter of a century he was professor of philosophy in the University of Madrid; his work on the history of Spanish philosophy is the most authoritative on the subject, and his biography of the famous humanist Luis Vives is the last word on that salient figure. His innumerable publications in the field of literature reveal a singularly thorough and wide acquaintance with the leading writers in prose and verse. This is not the place to speak in greater detail of his meritorious studies in these fields, but the number of books and articles which bear his name explains why so many young scholars resorted to him for guidance and were never disappointed.<sup>1</sup>

After the death of his great teacher Marcelino Menéndez y Pelayo, Adolfo Bonilla wrote his biography and also undertook the preparation for the press of the maestro's collected works. This immense project was wholly a labor of love, for, although other minds helped to mold the younger scholar's career, the greatest influence in his life was the constant, intimate association with Menéndez y Pelayo. They represented an ideal example of teacher and

<sup>1</sup> A bibliography of his publications is appended.

disciple; both were endowed with the same unbounded interests and equally retentive memories; both were quickened by their selfless devotion to learning, their intense desire to know; each believed that all history and literature are mirrors of man's existence and that they are in the highest sense a criticism and interpretation of life. Both were eager to see their own love of letters flower in others and were ever ready to stimulate creative labor. As teachers, they were at their greatest in the living example of their precept: Work, for the day is brief. It was this will to do and to achieve which made possible the unbelievable magnitude and rare excellence of their writings.

Of the master's profound regard for his favorite disciple there can be no doubt; he gave voice to it on many occasions. One or two of his phrases will express an enduring judgment far better than the poor words of another:

When he had scarcely left the classrooms there were already evident in him an ardent and insatiable desire of knowledge, a sane judgment, so sure and unswerving that it has preserved him from passion and fanaticism, and an understanding remarkably agile and vigorous; for it passes without any effort from the loftiest philosophical speculations to the most concrete facts of the law or to less explored corners of bibliographical erudition. The extent of his learning has never weighed down his radiant and juvenile fancy, open to all the impressions of art, eager to feel and comprehend everything, to live an integrated human life as did the great men of the Renaissance whom, because they excelled in this, we call humanists.

Adolfo Bonilla was the logical choice for many responsible positions and the recipient of many honors. He was a noted teacher and lecturer, and displayed administrative gifts as Dean of the Faculty of Letters, and Inspector of Education. He was a member of numerous Spanish academies and he was honored by German universities. At the time of his death his influence and prestige had become secure among scholars at home and abroad, and greater achievements in public and private life with their attendant earthly fame were assuredly in store for him.

In his philosophy Adolfo Bonilla was a stoic. The robustness of his nature never gave way to the barrenness and futility of regret or complaint. To the human fellowship of sorrow we are all bound, but we may in this irreparable loss invoke the philosophic buoyancy with which he met the vicissitudes of life and death. Hallowed memories will keep alive his spirit and remind us in his example that the fruits of our labor alone can hope to cheat the malice of the grave. He often spoke of the desire for another existence, adding, in a lighter mood, how great would be the satisfaction if we could converse once more with Don Marcelino. Plato has left us an immortal passage:

If we reflect in another way we shall see that we may well hope that death is a good. For the state of death is one of two things: either the dead man wholly ceases to be, and loses all sensations; or according to the common belief it is a change and a migration of the soul unto another place. And if death is the absence of all sensation, and like the sleep of one whose slumbers are unbroken by any dreams, it will be a wonderful gain. For then it appears that eternity is nothing more than a single night. But if death is a journey to another place, and the common belief be true that there are all who have died, what good could be greater than this? Would a journey not be worth taking, at the end of which, in the other world, we should be released from the self-styled judges who are here and should find the true judges who sit in judgment there? Or what would you not give to converse with Orpheus and Musaeus and Hesiod and Homer?

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**FELIPE MORALES DE SETIÉN**

De Madrid viene a sorprendernos dolorosamente una tristísima noticia: la del fallecimiento, en plena juventud y en pleno vigor intelectual, del que fué nuestro amigo y compañero, don Felipe Morales de Setién.

Don Felipe Morales de Setién, Licenciado en Filosofía y Letras de la Universidad de Madrid, Professor del Centro de Estudios Históricos y Archivero Bibliotecario del Archivo Municipal de Madrid, era una personalidad bien conocida entre los profesores y maestros de español de los Estados Unidos. Al llegar a este país, procedente de España, en 1917, ejerció la enseñanza entre nosotros, en Stanford University primero, y en la University of Southern California después, hasta el otoño de 1922, época en que regresó a su país natal. Por su cultura, inteligencia y caballerosidad, dejó Morales de Setién gratísima y perdurable memoria entre sus compañeros y alumnos. Y cuando acariciábamos todavía la esperanza de verle de nuevo en América, recibimos la noticia de su muerte.

HISPANIA, que le contó entre sus colaboradores, se asocia al dolor de los familiares y amigos de quien fué en vida un hombre de gran cultura, un maestro excelente y un caballero sin tacha.

ANTONIO HERAS Y ZAMORANO

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## REVIEWS

**Spain: A Short History of Its Politics, Literature, and Art from Earliest Times to the Present**, by Henry Dwight Sedgwick. With a Preface by J. D. M. Ford, Ph.D. With illustrations. Boston: Little, Brown, and Company, 1925. xix + 400 pages.

Until quite recently there has been no history of Spanish literature written in English which could adequately orient the beginner without at the same time overwhelming him with a mass of detailed information. The readable little book by Butler Clarke has become antiquated, Ticknor is too extensive, Fitzmaurice-Kelley too erudite, and Ford too much concerned with tracing the development of the different genres to give a comprehensive view of the whole field. Now, within a comparatively short time, two books have appeared which are intended to serve just this purpose. They are Professor Northup's *An Introduction to Spanish Literature*, which was reviewed in HISPANIA in December, 1925, and Mr. Sedgwick's *Spain*.

This latter work is not a history of literature alone. It deals also with politics, painting, architecture, and sculpture. In fact, it attempts to present in bold outline a grand panorama of human effort on the Iberian peninsula. But the major portion of its 400 pages is concerned with literature, in which field, according to the author's introduction, "it is meant to be a guidebook for beginners."

In reality, it is a guidebook only in the sense that *The Innocents Abroad* is one. Its primary purpose is not to instruct, but to entertain. It is not the result of long, delving research. Mr. Sedgwick repeatedly states that he is himself a "beginner" who has "dipped" with some frequency into the works of Spanish literature and into the pages of its historians and is reporting his discoveries and his personal reactions for the benefit of the "unscholarly reader." These reactions are fresh and original; sometimes they are provocative and stimulating, sometimes merely provincial. They are, however, always presented with an ease, a grace, and a deft humor that are too often lacking on more scholarly pages.

The chief fault of Mr. Sedgwick's method is that it sometimes causes him to distort the picture of Spanish literature as a whole. It leads him to pass by many books which "critics seem to agree are the best" and to devote undue attention to minor works which have happened to strike his eye or his fancy. Thus, he gives over two pages to Villena's *Arte Cisoria* and mentions such a gem as *Lazarillo de Tormes* by title only. He comments upon the less known plays of Juan Ruiz de Alarcón but apparently has neglected to read *Las paredes oyen* or *La verdad sospechosa*. He knows Blasco Ibañez's *Los Cuatro Jinetes del Apocalipsis*, but not *La Barraca*.

The value of Mr. Sedgwick's reactions is somewhat modified by the fact that he derives his mental pigments from "the chilly state of mind called New England." He is quite out of sympathy with the realistic tone prevailing in Spanish literature from *El Libro de Buen Amor* and *La Celestina* to the very modern works of Ramón del Valle-Inclán. He is capable of comparing the *Cid* with *Marmion*. He is, indeed, in all things quite convinced of the

superiority of the national group to which he happens to belong, and he is frankly satisfied with its standards and prejudices.

When Mr. Sedgwick wishes to quote judgments other than his own he relies as a rule upon non-Spanish sources. One wonders whether there may be any connection between this fact and such inaccuracies of language as *Gañar* (!) *amigos*, p. 230, *Los* (!) *Dos de Mayo*, pp. 299 and 308, and *Calle d'Alcalá* (!), p. 317. The Spanish authority whom Mr. Sedgwick most frequently cites is Cejador y Frauca.

*Spain* will not fail to give pleasure to the "ignorant and the indolent," to the "passengers in steamer chairs" and to the "freshmen or sixth formers" for whom the author claims to have written it. It will be instructive as well as pleasant reading for them. But it is to be feared that when they have turned the last delightful page they will be left with the impression that Spain has produced only three works of literature—*Don Quijote*, *La vida es sueño*, and Jorge Manrique's *Coplas*—worth their perusal. Mr. Sedgwick's book opens the windows and lets in a wealth of fresh air and genial sunshine. Teachers will make no mistake in sending students to it for a new point of view. But if they wish to imbue them with a substantial knowledge of Spanish literature and a sympathetic understanding of its genius they will not use it as their sole text.

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ELMIRA, NEW YORK

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**El Hombre Nuevo**, novela de Ricardo León, de la Real Academia Española, Madrid, 1925. 435 pages.

Ricardo León is known to readers of the Spanish novel of today chiefly because of his harmonious style, which he has hitherto carefully modeled upon classic prose. In this his latest book he seems to have gained in simplicity and directness of phrase, without sacrificing his typical qualities of loftiness of thought and emotion. Will he ever make any concessions to roughness or to baldness such as we find in the modernists? It is not likely. Sr. León is so great a devotee of *el espíritu castizo* in both speech and ideas that he will ever maintain the beauty of Spain's older traditions in religion and culture. This shines through *El Hombre Nuevo* in spite of the very modern theme of the story which, without centering about a single character, depicts our dizzying modern world. In this the active, tireless, restless man (don Juan de Monterrey) is the prominent type; this protagonist is endowed with a fine body, brains, a practical sense, and an overwhelming desire for adventure. We find in him, therefore, everything from an organizer to an aviator, but he attains happiness nowhere, if that is synonymous with contentment. Nor do the other characters of the novel. A noble old scientist and skilled surgeon, Dr. Valdés, has an only son who turns out to be a melancholy dreamer with a leaning toward metaphysics which he has inherited apparently from a grandfather; this is precisely a subject which the famous surgeon abominates. A grandson who is the hope of the family is killed in action. The chief feminine character,

Loreto Cruz, a noted woman doctor in the sanatorium of Dr. Valdés, has all the qualifications for professional success, infinite love for children above all else; but nature has endowed her with none of those qualities of feminine charm (beyond a healthy and beautiful body) which are supposed to captivate and hold men. She thus leads a lonesome, wholly unfulfilled life, with her dream of motherhood destined to remain unrealized. In a similar manner all the characters of the novel are frustrated in some way or another, and throughout the lofty philosophy of Sr. León, the poignant thought and the beauty of many a page we are led to the conclusion that our modern life is less fitted to bring us spiritual attainment than were the days of old, that few find a complete outlet for their peculiar gifts and energies, that peace of heart is a very special gift, nullified either by our own inhibitions, weaknesses, or what not, or destroyed by the growing complexity of our modern world. *Le bonheur, Amiel said, n'est pas chose aisée; il est difficile de le trouver en nous et impossible de le trouver ailleurs.* That was true for a simple civilization; it is incontrovertible today.

American readers may be interested to find in Sr. León's book a slight similarity to Sinclair Lewis's *Arrowsmith*; I refer to the theme of the incompatibility between the scientific spirit, the devotion to an unworldly cause, and the demands of our environment which do not favor solitude and meditation.

RUDOLPH SCHEVILL

UNIVERSITY OF CALIFORNIA



## BRIEF ARTICLES AND ANNOUNCEMENTS

### PROFESSOR COESTER IN SOUTH AMERICA

On the sixth of February last Professor Alfred Coester of Stanford University, Secretary-Treasurer of the American Association of Teachers of Spanish, left New York for Buenos Aires. Professor Coester is on a year's leave of absence from Stanford University and has gone to South America to continue his researches in Spanish-American literature, his special field of investigation. His *Literary History of Spanish America* has just appeared in a new and revised Spanish edition in Madrid. The translator is Rufino Blanco Fombona, the Venezuelan novelist and essayist. At present Professor Coester is working on a history of Argentine literature.

During his absence from the United States Professor Coester will attend the Pan-American Congress in Panama as delegate of the American Association of Teachers of Spanish. He expects to return to Stanford University in December 1926.

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### COMMITTEES FOR 1926

The president of the American Association of Teachers of Spanish, according to our constitution, has the duty of appointing the nominating committee. The following comprise the Committee on Nominations for 1926:

PROFESSOR JOHN D. FITZ-GERALD, *Chairman*, University of Illinois, Urbana, Illinois

PROFESSOR E. C. HILLS, University of California, Berkeley, California

MISS JOSEPHINE W. HOLT, Normal School, Richmond, Virginia

PROFESSOR J. MORENO-LACALLE, Middlebury College, Middlebury, Vermont

MISS SYLVIA M. VOLLMER, Junior College, El Paso, Texas

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PROFESSOR C. C. MARDEN, Princeton University, Princeton, New Jersey

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PROFESSOR CLARENCE E. PARMENTER, University of Chicago, Chicago, Illinois

MISS EDITH CAMERON, 2252 Orchard Street, Chicago, Illinois

PROFESSOR G. MORENO-LACALLE, Middlebury College, Middlebury, Vermont

WILLIAM S. HENDRIX, *President*

## JUEGOS FLORALES OF KANSAS

The final date for receiving translations for the contest inaugurated by the Juegos Florales of the State of Kansas has been extended from March 1 to April 1, 1926. Contestants are reminded that all MSS must be typed.

UNIVERSITY OF KANSAS

ARTHUR L. OWEN

## CORRESPONDENCE

[EDITOR'S NOTE.—The Editorial Board hesitates to have the columns of HISPANIA used for personal polemics, but in view of the fact that Mr. W. R. Price's activities in his official position as State Supervisor of Modern Foreign Languages in New York State led the American Association of Teachers of Spanish (after careful consideration and for the reasons set forth in the minutes of the annual meeting held in Columbus, Ohio, in December, 1925) to pass the resolution that was printed in our February issue, and in view of Mr. Price's challenge to us, in his open letter to Mr. Doyle, Mr. Wilkins, and Mr. Coester, to be "sporting" enough to publish my reply," we see no other course open to us than that of publishing the letters that have passed between Mr. Price and Mr. Wilkins up to date. We shall not, however, continue the discussion.]

ALBANY, N.Y., January 23, 1926

An open letter to Mr. Doyle, Mr. Wilkins, and Mr. Coester, of the *American Association of Teachers of Spanish*

GENTLEMEN:

It is with no great astonishment that I peruse the draft of a resolution adopted by your association at Columbus, Ohio, December 29, 1925, accusing me of an "unfair attitude" toward the teaching of Spanish, as shown in my "public utterances," since, once before (in 1918) I was the object of a similar attack engineered in the New York Chapter of the same association under the tandem leadership of Mr. L. A. Wilkins and Mr. Alfred Coester. But I *do* confess to a little astonishment that the resolution seems to have been adopted *unanimously*. By the law of frequency distributions I should have expected that your association numbered a *few* members who had higher ethical ideas and a more professional spirit than are evidenced in your resolution. May I also express my surprise (1) at the small but representative body of officials to whom the resolution is to be sent, and (2) at the indefiniteness of the accusation of "unfair attitude, as shown in public utterances." Would it not have been better to send the resolution to all school officials in the state, all members of the Legislature, Presidents and Deans of all the colleges and universities? And does not the etiquette of resolution-phrasing demand a series of specifications: two or three "whereas" (or is the plural "whereasses")? And should not the accuser or accusers be named in the indictment? Why leave it to me to follow the trail of the serpent from New York City to Columbus, crossed as it was by a herring from Washington?

Might I also inquire why I should be singled out for the animosity of your association? Are my "public utterances" so much more acerbating than those

of other officials interested in education rather than in the development and extension of the teaching of some particular subject? Or is your association to take their cases one by one, year after year, for the "resolution" treatment?

How liberalizing is the study of French literature, in comparison with the results of Spanish culture as shown in your resolution against freedom of thought and free speech! Teachers of French would never have been guilty of attacking any man for the expression of his opinions. They might have attacked his opinions, but they would have first investigated the matter. They would not have attacked the man himself, nor questioned his right to think for himself and to express his thoughts. They would have felt as did Voltaire when he wrote to Montesquieu: "I disagree entirely with what you say, but shall maintain to the death your right to say it."

I would call your attention to three recent dispatches to the metropolitan newspapers: (1) that "radio static" has been traced to its lair in Central America; (2) that the Andes are, relatively speaking, the youngest of all mountain ranges, and (3) that two Spanish authors, Alvaro Retano and Juan Caballero, have been severely punished for the publication of pornographic novels. I would respectfully suggest that you bring these matters before your association for appropriate resolutions. Possibly you might induce the Rotarians, the Kiwanians, the American Legion, and the Ku Klux Klan to join you in expressions of resentment at such unjust discrimination against Latin-America and Spain. You might also deny, by resolution, that you were the authors, in 1918, of the slogan: "The War Will Be Won by the Substitution of Spanish for German in Our Schools."

With all due respect, and with the request that if you publish your resolution you be "sporting" enough to publish my reply, I am

Yours very truly,

WILLIAM R. PRICE,  
*State Supervisor of Modern Foreign Languages*

January 28, 1926

*Dr. William R. Price,  
State Supervisor of Modern Foreign Languages,  
State Department of Education,  
Albany, New York*

DEAR SIR:

I have the copy of your amusing letter "open letter" addressed to Professor Doyle, Professor Coester, and myself.

It happens that I had no part whatsoever in this matter; therefore, I suppose I should consider myself fortunate in being favored with this sample of your wit.

But your idea of what constitutes freedom of speech for you when you publicly discuss the teaching of Spanish is, I think, the most diverting element in the situation.

Yours very truly,

LAWRENCE A. WILKINS  
*Director of Modern Languages in High Schools*

THE UNIVERSITY OF THE STATE OF NEW YORK  
STATE DEPARTMENT OF EDUCATION  
ALBANY, NEW YORK

January 29, 1926

Mr. L. A. Wilkins,  
*Director of Modern Languages in the  
High Schools of New York City*

DEAR SIR:

If my letter amuses you, I am pleased, since I did not know that you had a sense of humor. I have not seen you amused since Professor Cohn went to sleep and snored while you were giving your Seminar report. The paradox of Little Causes! What a small cause changed a potential French enthusiast into a Spanish propagandist!

Yours very truly,

WILLIAM R. PRICE  
*State Supervisor of Modern Foreign Languages*

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February 17, 1926

Dr. W. R. Price,  
*State Department of Education,  
Albany, New York*

DEAR SIR:

I enclose herewith a copy of my letter of yesterday to Professor Aurelio M. Espinosa, Editor of HISPANIA.

Yours truly,

LAWRENCE A. WILKINS  
*Director of Modern Languages in High Schools*

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February 16, 1926

Professor Aurelio M. Espinosa,  
*Stanford University, California*

DEAR ESPINOSA:

I see that in the February number of HISPANIA, in Coester's account of the meeting at Columbus, Doyle's resolution concerning Price is published.

I enclose herewith some correspondence between Price and myself after Price received a copy of the resolution. You will note that in his letter to me he asks that his reply be published, if the resolution is published. I think it would be fitting and fair that it should be published and I also ask you to include my reply to him.

Sincerely yours,

LAWRENCE A. WILKINS  
*Director of Modern Languages in High Schools*

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UNDER THE GENERAL EDITORSHIP OF  
**JOHN D. FITZ-GERALD, Ph. D., Litt. D.**

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# HISPANIA

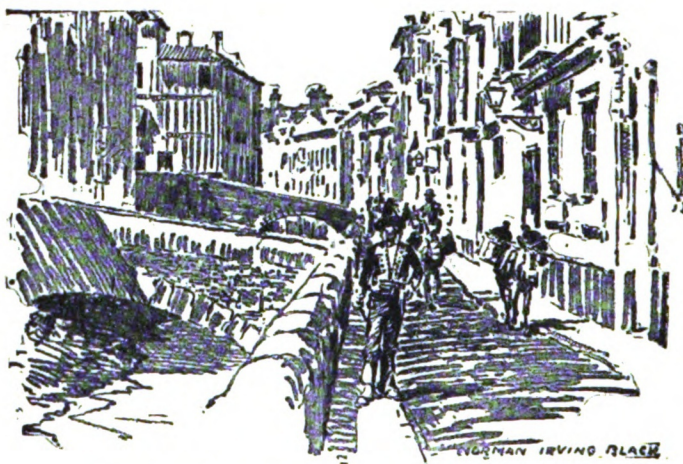
A JOURNAL DEVOTED TO THE INTERESTS OF  
TEACHERS OF SPANISH, AND PUBLISHED BY

THE AMERICAN ASSOCIATION OF TEACHERS OF SPANISH



STANFORD UNIVERSITY, CALIFORNIA

Entered as second-class matter February 20, 1918, at the Postoffice at Stanford University, California, under the Act of August 24, 1912



*Quien anda al revés, anda el camino dos veces*

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# HISPANIA

VOLUME IX

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## WOMAN IN *DON QUIJOTE*<sup>1</sup>

### INTRODUCTION

Puyol y Alonso<sup>2</sup> shows how *Don Quijote* reflects the asylum rôle of the convent and the lack of freedom of woman in choosing a husband. Northup<sup>3</sup> writes definitely of Cervantes' kindly attitude toward the sex. Aside from what these two authors have contributed, I find nothing definite in the way of a scientific study of woman in *Don Quijote*. Concha Espina<sup>4</sup> treats the subject in a popular and romantic fashion.

### I. DESCRIPTION OF THE WOMEN

*Altisidora*. A madcap young *doncella* of the Duke's household, who feigns love for Don Quijote, on whom she delights to play pranks (II, 46).<sup>5</sup>

*Ama*. Don Quijote's faithful housekeeper. At the beginning of the story Cervantes speaks of her as over forty. "*Tenia en su casa una ama que pasaba de los cuarenta*," . . . (I, 1). Toward the close she speaks of herself as fifty. . . . "*y sobre cincuenta años que tengo de edad*" (II, 73). She is so strong that she can take many books at one time. "*Diéronselos, que eran muchos*," . . . (I, 6). So devout is she that she must bring in a bowl of holy water with which to sprinkle the room where the books are.

<sup>1</sup> Read at the annual meeting of The American Association of Teachers of Spanish, Columbus, Ohio, December 28, 1925.

<sup>2</sup> *Estado social que refleja el Quijote*, Madrid, 1905, pp. 51-53.

<sup>3</sup> "Cervantes' Attitude toward Honor," *Modern Philology*, May, 1924.

<sup>4</sup> *Al amor de las estrellas (mujeres del Quijote)*, Madrid, 1916.

<sup>5</sup> The roman numeral refers to Part II of *Don Quijote*; the Arabic numeral to the chapter; thus throughout this dissertation.

no sea harto. Amara  
muchos libros  
44

y tornó luego con una escudilla de agua bendita y un hisopo, y dijo:

— Tome vuestra merced, señor Licenciado; rocíe este aposento, no esté aquí algún encantador de los muchos que tienen estos libros, y nos encanten, en pena de la que les queremos dar echándoles del mundo (I, 6).

Her common sense, sincerity, and piety are well summed up in her last recorded words to her master:

Míre, señor, tome mi consejo; que no se le doy sobre estar harta de pan y vino, sino en ayunas, y sobre cincuenta años que tengo de edad: estése en su casa, atienda a su hacienda, confíese a menudo, favorezca a los pobres, y sobre mi ánima si mal le fuere (II, 73).

*Camila, heroine of the novela, El curioso impertinente.* Anselmo, with the approval of his bosom friend, Lotario, marries the good, beautiful, and high-born Camila. To test her virtue, the husband conceives the unnatural plot of having Lotario tempt her in the guise of a friend. Camila's safety would have lain in flight. This one hope is cut off through her servile obedience to her husband's command to remain at home. The result is that Camila and Lotario fall. The end is swift tragedy. Anselmo's suspicions aroused, Lotario places Camila in a convent and leaves for parts unknown. Anselmo dies of grief over the dishonor. When word is brought to the widowed Camila that Lotario has perished, in battle, she takes the veil and soon dies of grief over the death of her lover.

It is not surprising that with such odds against her Camila should wage a losing fight. What does seem unnatural is the complete metamorphosis of her character. There does not seem sufficient motivation for the swift change from the pure, devoted wife to the intriguing paramour and the remorseless widow.

. . . Otro día dió aviso su amigo a los parientes de Anselmo de su muerte, los cuales ya sabían su desgracia, y el monesterio donde Camila estaba, casi en el término de acompañar a su esposo en aquel forzoso viaje, no por las nuevas del muerto esposo, mas por las que supo del ausente amigo. Dicese que, aunque se vió viuda, no quiso salir del monesterio, ni, menos, hacer profesión de monja, hasta que, no de allí a muchos días, le vinieron nuevas que Lotario había muerto en una batalla . . . ; lo cual sabido por Camila, hizo profesión, y acabó en breves días la vida, a las rigurosas manos de tristezas y melancolias. Este fué el fin . . . principio (I, 35).

*Casildea de Vandalia, the feigned love of the bachiller.* Sanson Carrasco, masquerading as the Knight of the Wood, later as the Knight of the Mirrors, in a plot seconded by the *cura* and the *bachiller* to make Don Quijote stay at home. The disguised *bachiller*

tricks Don Quijote into combat. The vanquished is to do the will of the victor, but all the hopes of the home friends are lost when Don Quijote defeats his rival. Dulcinea is acknowledged by the defeated contestant to outrival his lady in beauty (II, 12, 13, 14, 15).

*Dorotea.* Beautiful, modest, chaste, devout, well-educated, and capable, she is the only child of the wealthy Christian Andalusian farmer, Clenardo. She is dishonored by the Duke's son, Fernando, through the ruse of a mock marriage, witnessed by her treacherous maid and solemnized by his bestowal of a ring and his appeal to heaven and the Virgin Mary. Later Fernando is brought to his senses and acknowledges Dorotea as his wife (I, 24 f.).

*Doncella de Dorotea.* Treacherous; allowed Fernando to enter Dorotea's room (I, 28).

*Dulcinea.* The genesis of Dulcinea as an individual arises from the idealizing of the good-looking country girl to meet the need of our knight-errant of a lady whom he might love (I, 1). The immediate prototype is Aldonza Lorenzo (I, 1, 25, 26; II, 14). Her lineage is referred to several times (I, 25; II, 32).

The epithets applied to Dulcinea are in true knight-errant style: princess, peerless, unheard-of beauty, queen, and my lady, only lady of my hidden thoughts, etc. (I, 2, 13, 16, 30; II, 22).

As becomes the *dama* of a knight-errant, Dulcinea has every perfection. In form she is erect; all nature is called upon to describe the beauty of her features (I, 4).

She becomes, according to the usual convention, a divinity to be appealed to in time of trouble, so that Sancho is led to remark that we must love Our Lord for His sake, just as Don Quijote says the knight-errant must love his lady (I, 31).

*Duquesa.* An Aragonese; a gay, shallow leader of the smart set. She would consider being called old the greatest offense.

— Eso tuviera yo por afrenta —respondió la Duquesa—, más que cuantas pudieran decirme (II, 31).

With the help of Altisidora she gives Don Quijote and Rodríguez a drubbing for discussing her beauty lightly (II, 50). Her hare-brained love of fun leads her to make Don Quijote, Sancho, and Teresa the butt of many jokes. She departs so far from her duty as a hostess as to be a party to the bell-and-cat trick on Don Quijote. With all her madcap disposition she is sufficiently docile as a wife to ask her husband's permission to spy on Rodríguez.

La Duquesa se lo dijo al Duque, y le pidió licencia para que ella y Altisidora viniesen a ver lo que aquella dueña quería con don Quijote; el Duque se la dió, y las dos, con gran tiento y sosiego, paso ante paso, llegaron a ponerse junto a la puerta del aposento, y tan cerca, que oían todo lo que . . . (II, 50).

*Forte, Claudia Jerónima.* Not more than twenty and very beautiful, the daughter of Simon Forte, the special friend of Roque Guinart, the bandit. She is led to believe that her fiancé, Vicente Torrellas, the son of the common enemy of Guinart and Forte, has deserted her for another. After shooting the supposed traitor with a gun and two pistols, she appeals to Roque to procure her safe passage to France and to protect her father against the vengeance of the Torrellas family. When she hears from the lips of her dying lover that the accusation against him is false, she succumbs to repentance and remorse and decides to enter a convent (II, 60).

*Lcandra.* The beautiful, sixteen-year-old, motherless daughter of a rich and honest farmer (I, 51). After her father decides that she must choose between Anselmo and Eugenio, she runs away with the dashing soldier, Vicente de la Roca, who robs her but does not dishonor her. The father then puts her in a convent (I, 51).

*Leoncla.* Camila's maid. Unchaste and a traitor to her mistress (I, 35).

*Luscinda.* Beautiful, noble, and rich Andalusian, beloved of Cardenio, but married, with her father's approval, to the wealthy rival, Fernando. In sorrow the bride seeks refuge in a convent, whence she is borne by Fernando and his troop to the inn, where marital wrongs are righted and she is won back by Cardenio (I, 27, 29, 36).

*Llana, hija de Diego de la.* The beautiful motherless daughter of the rich *hidalgo* of Barataria. She has never been allowed to step outside of her father's house. One night, disguised as a boy, she starts out to see the world. She is arrested and brought before Sancho, who pardons her with words of fatherly advice (II, 49).

*Madre de Marcela.* Thrifty, kind to the poor, loved and revered by all. She died at the birth of her daughter, and her husband died of grief over the loss of his good and beautiful wife (I, 12).

*Marcela.* The first feminist in Spanish literature. A beautiful orphan of the wealthy farmer class, she has been carefully looked after by her uncle-guardian, the priest. Heaven has not yet willed that it be her fate to love, and she will not be forced into loving

anyone (I, 14). So she takes to the woods as a shepherdess, there to live the free life she enjoys.

Among all the heroines of *Don Quijote*, Marcela stands pre-eminent for her spiritual beauty and her independence.

Y así fué que cuando llegó a la edad de catorce a quince años, nadie la miraba que no bendecía a Dios, que tan hermosa la había criado, . . . (I, 12).

As a feminist her logic is incontrovertible. Why, she asks, since chastity is one of the greatest virtues, should the girl yield it to him who employs every art to rob her of it simply because she is beautiful? She is innocent of the death of Grisóstomo for the reason that she never encouraged him (I, 14).

*Maritornes.* The hideous, unchaste Asturian maid of the inn. That she is not an altogether hardened sinner is shown by her apology for her life on the score of hard knocks. Her ministrations to the blanketed Sancho, especially the paying for the wine, show her kindness of heart.

. . . mas como al primer trago vió que era agua, no quiso pasar adelante, y rogó a Maritornes que se le trujese de vino, y así lo hizo ella de muy buena voluntad, y lo pagó de su mesmo dinero; porque, en efecto, se dice della que, aunque estaba en aquel trato, tenía unas sombras y lejos de cristiana (I, 17).

*Miranda, esposa de.* Doña Cristina, the wife of Don Diego de Miranda, the Knight of the Green Cloak, is the exemplar of the fine home-making wife and mother and the kind and gracious hostess. The knight, in presenting Don Quijote to his wife, says:

— Recibid, señora, con vuestro solito agrado al señor don Quijote de la Mancha, que es el que tenéis delante, andante caballero y el más valiente y el más discreto que tiene el mundo.

La señora, que doña Cristina se llamaba, le recibió con muestras de mucho amor y de mucha cortesía, y don Quijote se le ofreció con asaz de discretas y comedidas razones . . . (II, 18).

*Molincra and Tolosa.* Young, kind-hearted professional outcasts, whom Don Quijote met at the inn. They ministered to his hunger and later assisted in investing him with knighthood: the one by girding on the sword, the other by attaching the spurs (I, 2, 3).

*Morcno, esposa de.* The wife of the wealthy Barcelona host of Don Quijote (II, 61, 62) is conspicuous for her gracious hospitality to the Morisca, Ana Felix.

La mujer de don Antonio Moreno cuenta la historia qui recibió grandísimo contento de ver a Ana Felix en su casa, así enamorada de su belleza como de su discreción . . . (II, 64).

*Moza aldeana* (*villana de Sayago*). The homely leader of the three burro-mounted country girls whom Don Quijote and Sancho meet on the Toboso road. Sancho tries to pass her off as Dulcinea, but her round, flat face, her garlic habit, her rustic speech, and her vulgar gymnastics lead Don Quijote to believe she is Dulcinea metamorphosed by some malicious enchanter. A realistic picture of the homely peasant girl in action (II, 10, 32).

*Mujer del partido de Barataria*. No longer young and of great physical strength, she drags into court a wealthy swineherd against whom she appeals to Sancho for justice for having dishonored her against her will. Her guilt proved by the stratagem of the purse, Sancho orders her not to appear again on the island under penalty of two hundred lashes (II, 45).

Luego, acabado este pleito, entró en el juzgado una mujer asida fuertemente de un hombre vestido de ganadero rico, la cual venia dando grandes voces, diciendo:

— Justicia, señor gobernador, justicia, y si no la hallo en la tierra, la iré a buscar al cielo! Señor gobernador de mi ánima, este mal hombre me ha cogido en la mitad dese campo, y se ha aprovechado de mi cuerpo como si fuera trapo mal lavado, y desdichada de mí! me ha llevado lo que yo tenia guardado más de veinte y tres años ha, defendiéndolo de moros y cristianos, de naturales y extranjeros, . . .

— Aun eso está por averiguar . . . dijo Sancho . . . (II, 45).

*Quiñones, esposa de*. Doña Guiomar, wife of the regent of the *vicaría* of Naples is traveling when her party meets with the bandit, Roque Guinart, who takes from her only eighty of her six hundred *escudos*, for which she is very grateful.

La señora doña Guiomar de Quiñones se quiso arrojar del coche para besar los pies y las manos del gran Roque; pero él no lo consintió en ninguna manera; antes le pidió perdón del agravio que le había hecho, forzado de cumplir con las obligaciones precisas de su mal oficio. Mandó la señora regenta a un criado suyo diese luego los ochenta escudos que le habían repartido, . . . (II, 60).

*Quiteria*. The beautiful, rich, sixteen-year-old *labradora*, loved from childhood by Basilio. A marriage of convenience with the rival suitor, Camacho, is about to be consummated with the father's approval, when Basilio wins the lady for himself through the ruse of the death-bed marriage (II, 19 f.).

*Ricote, Ana Felix de*, the beautiful Christian Morisca. Disguised as a youth in an effort to protect her lover, she is condemned to death, when her beauty wins pardon from the viceroy (II, 63).

*Ricote, esposa de.* Francisca Ricota is the wife of Ricote, the exiled Moorish shopkeeper from Sancho's village. A Christian, she reared her daughter, Ana Felix, in the true faith.

. . . Sancho, yo sé cierto que la Ricota mi hija y Francisca Ricota mi mujer son católicas cristianas, y aunque yo no lo soy tanto, todavía tengo más de cristiano que de moro, y ruego siempre a Dios me abra los ojos del entendimiento y me dé conocer como le tengo de servir (II, 54).

Ana Felix says: "*Tuve una madre cristiana, . . . mamé la Fe católica en la leche*" (II, 63).

*Rodriguez.* A widow and typical aged *dueña* in the Duke's household. A native of Asturias; loquacious and gossipy. Her failure to safeguard her daughter's honor is the greatest count against her (II, 31, 48).

*Rodriguez, compañera de cuarto de.* Through her treachery Rodriguez and Don Quijote were beaten by the Duchess and Altisidora.

Dice Cide Hamete . . . otra dueña que con ella dormía lo sintió, y que como todas las dueñas son amigas de saber, entender y oler, se fué tras ella, con tanto silencio, que la buena Rodriguez no lo echó de ver; y así como la dueña la vió entrar en la estancia de don Quijote. . . al momento lo fué a poner en pico a su señora la Duquesa, de como doña Rodríguez quedaba en el aposento de don Quijote (II, 50).

*Rodriguez, hija de.* Sixteen and pretty. A rich farmer has dishonored her, and on the request of the mother Don Quijote promises to fight the betrayer. The latter flees. Don Quijote prepares to fight the substitute, the footman, Tosilos, who forfeits the battle to the knight but later fails to keep his promise to marry the girl because the Duke had him punished for having disobeyed the rules of the combat. The girl becomes a nun (II, 48, 54, 56, 66).

*Sancha.* The daughter of Sancho and Teresa. About fifteen, tall, blooming, and strong (II, 13). Unable to read (II, 50). The proceeds from her lace-making she is saving toward her dowry. (II, 52).

*Señora vizcaína.* Journeying by coach to Seville, where she is to join her husband, who is about to leave for the West Indies on a very honorable mission.

Venía en el coche, como después se supo, una señora vizcaína, que iba a Sevilla donde estaba su marido, que pasaba a las Indias con un muy honroso cargo (I, 8).

Her outstanding qualities, in common with those of her companions, are feminine timidity, kindness, and *naïveté*. She is careful to watch the combat from a safe distance; she joins her ladies in begging Don Quijote to spare the life of their esquire and they promise unhesitatingly that the Biscayan shall journey to Toboso to do homage to Dulcinea.

La señora del coche, admirada y temerosa de lo que veía, hizo al cochero que se desviase de allí algún poco y desde lejos se puso a mirar la rigurosa contienda, . . . (I, 8).

Estaba el vizcaino tan turbado, que no podía responder palabra; y él lo pasara mal, según estaba ciego don Quijote, si las señoras del coche, que hasta entonces con gran desmayo habían mirado la pendencia, no fueran adonde estaba y le pidieran con mucho encarecimiento les hiciese tan gran merced y favor de perdonar la vida a aquel su escudero. . . .

Las temerosas y desconsoladas señoras, sin entrar en cuenta de lo que don Quijote pedía, y sin preguntar quien Dulcinea fuese, le prometieron que el escudero haría todo aquello que de su parte fuese mandado (I, 9).

*Sobrina* (Antonia Quijana). Under twenty, pretty, and devout. She has a practical point of view and does not sympathize with the ideals of her uncle. The clause in the will in reference to the forfeiture of her inheritance in case she marries a man with any knowledge of books of chivalry shows Don Quijote's just appreciation of her unsympathetic nature (I, 1, 5, 7; II, 74).

*Teresa* (Juana Panza, Teresa Pancha, María Gutiérrez, wife of Sancho. She is over forty, strong, muscular, nut-brown. "*No era muy vieja, aunque mostraba pasar de los cuarenta; pero fuerte, tiesa, nervuda y avellanada* . . ." (II, 50).

According to Sancho, Teresa is jealous and comfort-loving:

— Eso creo yo muy bien — respondió Sancho — ; porque es ella una bienaventurada, y a no ser celosa, no la trocara yo por la gigante Andandona, que, según mi señor, fué una mujer muy cabal y muy de pro; y es mi Teresa de aquellas que no se dejan mal pasar, aunque sea a costa de sus herederos (II, 25).

Her feminine love of finery and her confidence in her ability to aid the governor's prestige stand out in her letter to the duchess; her love of gossip in her letter to Sancho (II, 52).

Teresa's foibles sink into insignificance in contrast with her common sense and her sturdy peasant pride and independence, so well voiced in the *plática* with Sancho on the question of the governorship and the marriage of their daughter to a count. She will be



glad to receive money from the governor; she is willing that the son should accompany his father, but she insists that Sancha shall marry her equal.

— Eso no, Sancho — respondió Teresa — ; casadla con su igual, que es lo más acertado . . .

— Medios, Sancho, con vuestro estado — respondió Teresa — ; no os queráis alzar a mayores, . . . Por cierto que sería gentil cosa casar a nuestra María con un condazo, o con caballerote que cuando se le antojase la pusiese como nueva, llamándola de villana, hija del destripaterrones y de la pelarruecas! No en mis días, marido! Para eso, por cierto, he criado yo a mi hija! Traed vos dineros, Sancho, y el casarla dejadlo a mi cargo; que ahí está Lope Tocho, el hijo de Juan Tocho, mozo rollizo y sano, y que le conocemos, y sé que no mira de mal ojo a la mochacha; y con éste, que es nuestro igual, estará bien casada, y le tendremos siempre a nuestros ojos, y seremos todos unos, padres y hijos, nietos y yernos, y andará la paz, y la bendición de Dios entre todos nosotros; y no casármela vos ahora en esas cortes y en esos palacios grandes, adonde ni a ella la entiendan, ni ella se entienda.

— El día que yo la viere condesa — respondió Teresa — ése haré cuenta que la entierro; pero otra vez os digo que hagáis lo que os diere gusto; que con esta carga nacemos las mujeres, de estar obedientes a sus maridos, aunque sean unos porros (II, 5).

Such is one's permanent impression of Teresa: the sturdy, Christian, peasant wife and mother, with her humor and good sense more than a match for her husband, to whom, after all is said and done, she yields simply because it is a wife's duty to obey.

*Ventero, esposa del.* Charitable and sympathetic; unlike most women in the business (I, 16). A watchful mother (I, 32). She is practical, too, for she is glad to hear from the *Cura* and Cardenio that she is to be paid Don Quijote's bill (I, 37).

*Ventero, hija del.* Good-looking and kind (I, 16). Quick at repartee. Not supposed to talk much or know much about romances of chivalry (I, 32).

*Viedma, Clara de.* The motherless daughter of the *Oidor*, the Captain's brother. About sixteen years of age and beautiful, Clara is the beloved of Luis, the runaway young nobleman of fifteen who in the guise of a muleteer follows her and her father from the capital to the inn (I, 42, 43, 44).

Pero a este tiempo ya había salido del coche un hombre, que en el traje mostró luego el oficio y cargo que tenía, porque la ropa luenga, con las mangas arrocadas, que vestía, nostraron ser oidor, como su criado había dicho. Traía de la mano a una doncella, al parecer de hasta diez y seis años, vestida de

camino, tan bizarra, tan hermosa y tan gallarda, que a todos puso en admiración su vista . . . (I, 42).

— Este que canta, señora mía, es un hijo de un caballero natural del reino de Aragón, señor de dos lugares, el cual vivía frontero de la casa de mi padre en la Corte; y aunque mi padre tenía las ventanas de su casa con lienzos en el invierno y celosías en el verano, yo no sé lo que fué, ni lo que no, que este caballero, que andaba al estudio, me vió . . . Llegóse en esto el tiempo de la partida de mi padre, la cual él supo, y no de mí, pues nunca pude decírselo. Cayó malo, a lo que yo entiendo, de pesadumbre, y así, el día que nos partimos nunca pude verle para despedirme dél siquiera con los ojos; pero a cabo de dos días que caminábamos, al entrar de una posada en un lugar una jornada de aquí, le vi a la puerta del mesón, puesto en hábito de mozo de mulas, tan al natural, que si yo no le trujera tan retratado en mi alma, fuera imposible conocerle (I, 43).

*Zoraida.* An only daughter and the most beautiful woman in Barbary, with whom the captive escapes, thanks to her help. She loves the Christian more than she does her father, whom she leaves alone on the land while she continues on her way. We leave her as she is on her way to Seville to be baptized and then married to the Captain. Zoraida's greatest sin is her treachery toward her father (I, 40, 41, 42).

## II. CLASSIFICATION OF THE WOMEN

### I. Social

#### A. Ladies:

1. Dream ladies:  
Casildea de Vandalia, Dulcinea
2. High rank:  
Camila, Duchess, Luscinda
3. Hidalgo class:
  - a) Country:  
Diego de la Llana's daughter, Dona Cristina,  
Sobrina
  - b) City:  
Wife of Don Antonio Moreno
4. The diplomatic set:  
Biscayan lady, Doña Guiomar de Quiñones
- The judicial set:  
Doña Clara de Viedma

#### B. Ladies' attendants:

1. Dueñas:  
Rodríguez, Rodríguez's roommate

- 2. Doncellas:  
Altisidora, Dorotea's maid, Leonela
- C. Middle-class women:
  - 1. Wealthy farmer:  
Dorotea, Leandra, Marcela, Marcela's mother, Quiteria
  - 2. Moorish financier:  
Zoraida
  - 3. Moorish shopkeeper:  
Ana Felix, Francisca Ricota
- D. Peasants:
  - 1. Farmer:  
Moza aldeana, Sancha, Teresa
  - 2. Innkeeper:  
Innkeeper's wife, Innkeeper's daughter
  - 3. Servants:
    - a) Housekeeper: Ama
    - b) Inn maid: Maritornes
- E. Bandit:  
Claudia Jerónima
- F. Women of the town:
  - 1. Professional:  
Barataria woman, Molinera, Tolosa
  - 2. Unchaste maid-servant: (Maritornes)
- II. Civil status:
  - A. Spinsters:  
Altisidora, Ana Felix, Barataria woman, Casildea, Clara, Claudia, Diego de la Llana's daughter, Dorotea, Dorotea's maid, Dulcinea, Innkeeper's daughter, Leandra, Leonela, Luscinda, Marcela, Maritornes, Molinera, Moza aldeana, Quiteria, Rodríguez's daughter, Sancha, Sobrina, Tolosa, Zoraida
  - B. Wives:  
Biscayan lady, Camila, Doña Cristina, Duchess, Francisca Ricota, Doña Guiomar, Innkeeper's wife, Marcela's mother, Don Antonio Moreno's wife, Teresa
  - C. Widows:  
Rodríguez
  - D. Undefined:  
Ama, Rodríguez's roommate

## III. Realistic, Romantic, Idealistic:

## A. Realistic:

Ama, Barataria woman, Biscayan lady, Doña Cristina, Innkeeper's daughter, Innkeeper's wife, Marcela's mother, Maritornes, Molinera, Antonio Moreno's wife, Moza aldeana, Sancha, Sobrina, Teresa, Tolosa

## B. Romantic:

Altisidora, Ana Felix, Camila, Clara, Claudia, Diego de la Llana's daughter, Dorotea, Dorotea's maid, Duchess, Francisca Ricota, Doña Guiomar, Leandra, Leonela, Luscinda, Marcela, Quiteria, Rodríguez, Rodríguez's daughter, Rodríguez's roommate, Zoraida

## C. Idealistic:

Casildea, Dulcinea

## III. THE AGE REFLECTED

## 1. FOIBLES

Among the foibles referred to are perverseness in love, fickleness, a weakness for the fortune-teller, the love-philter habit, beauty-doctoring, the eating of earth, lime, and carbon, the love of fine clothes, vanity.

— Esa es natural condición de mujeres — dijo don Quijote — : desdeñar a quien las quiere y amar a quien las aborrece (I, 20).

. . . y entre el *sí* y el *no* de la mujer no me atrevería yo a poner una punta de alfiler, porque no cabría (II, 19).

Y como las mujeres de ordinario son presurosas y amigas de saber, la primera que se llegó fué una de las dos amigas de la mujer de don Antonio, y lo que preguntó fué:

— Dime, cabeza, que haré yo para ser muy hermosa? (II, 62).

— dijo don Quijote — , . . . Lo que suelen hacer algunas mujercillas simples y algunos embusteros bellacos es algunas mixturas y venenos, con que vuelven locos a los hombres, dando a entender que tienen fuerza para hacer querer bien, siendo, como digo, cosa imposible forzar la voluntad (I, 22). . . . que puesto que hay en Candaya mujeres que andan de casa en casa a quitar el vello y a pulir las cejas, y hacer otros menjerges tocantes a mujeres . . . (II, 40).

. . . has de considerar que yo padezco ahora la enfermedad que suelen tener algunas mujeres, que se les antoja comer tierra, yeso, carbón y otras cosas peores . . . (I, 33).

. . . que las mujeres suelen ser aficionadas, y más si son hermosas, por más castas que sean, a esto de traerse bien y andar galanas . . . (I, 33).

... porque las afrentas que van derechas contra la hermosura y presunción de las mujeres despiertan en ellas en gran manera la ira y encienden el deseo de vengarse . . . (II, 50).

## 2. THE LADY

The lady is exalted above any other type of womanhood. She is a social convention, the product of birth and training. Beautiful and high-born, her attributes are fragrance, becoming speech, and poise. Don Quijote mourns the metamorphosis of Dulcinea "*de princesa en labradora, de hermosa en fea, de olorosa en pestífera, de bien hablada en rústica, de reposada en brincadora*" (II, 32).

Perfume is an essential characteristic.

... le quitaron lo que es tan suyo de las principales señoras, que es el buen olor, por andar siempre entre ámbares y entre flores (II, 10).

— No le mana, canalla infame — respondió don Quijote encendido en cólera — ; no le mana, digo, eso que decís, sino ámbar y algalia entre algodones . . . (I, 4).

## 3. BEAUTY

Physical beauty is associated with rank above the peasant class and with youth. The rustic Clara Perlerina and the maid-servant Maritornes are the personification of ugliness (II, 47; I, 16), and although Don Quijote implies that peasants may be beautiful, he says that beauty is more becoming to the high-born than to women of low degree.

— En eso hay mucho que decir — respondió don Quijote — . Dios sabe si hay Dulcinea, o no, en el mundo, . . . y, finalmente, alta por linaje, a causa que sobre la buena sangre resplandece y campea la hermosura con más grados de perfección que en las hermosas humildemente nacidas (II, 32).

No greater age is attributed to any beauty than that of Claudia: "*de hasta veinte años*" (II, 60).

There is emphasis on poise in the reprimand to the supposed ladies, Molinera and Tolosa.

— Bien parece la mesura en las fermosas, y es mucha sandez, además, la risa que de leve causa procede . . . (I, 2).

Don Quijote calls attention to the essential of becoming speech when he says to the Duchess:

— Vuestra altitud ha hablado como quien es; que en la boca de las buenas señoras no ha de haber ninguna que sea mala . . . (II, 44).

The description of beauty is usually extravagant, as in Cardenio's eulogy of Luscinda (II, 24) and in Cervantes' own words of the Barataria runaway, "*hermosa como mil perlas*" (II, 46). There is no photographic description. General figures are used in speaking of hair, eyes, and coloring.

Fine golden hair is the ideal. Although Maritornes' hair resembles a horse's mane, Don Quijote thinks of it as filaments of the most brilliant Arabian gold (I, 16). The hair of the three idealized peasant maids is described as so many rays of the sun playing with the wind (II, 10). The maidens that dance at Quiteria's wedding have hair that rivals the sun in brightness, while that of Quiteria herself is long and golden (II, 21). Dorotea's sunny tresses are so long that they cover all but her feet (I, 28).

The ideal eyes are green, wide open, and with pronounced eyebrows. ". . . *Los de Dulcinea deben ser de verdes esmeraldas, rasgados, con dos celestiales arcos que les sirven de cejas* . . ." (II, 11).

Dorotea's hands are described as fragments of compressed snow and her feet as pieces of crystal (I, 28).

#### 4. THE RIGHT TO CHOOSE A HUSBAND

The father claimed the right to dispose of his daughter's hand. Two betrothals are recorded, that of Luscinda and that of Quiteria. Although in each case the girl reciprocates the devotion of her true lover, the father decides in favor of the one he considers the more eligible suitor. Luscinda's father even refuses to discuss the matter with his daughter's beloved, saying that the proper procedure is a father-to-father negotiation. ". . . *pero que siendo mi padre vivo, a él tocaba de justo derecho aquella demanda* . . ." (I, 24). The decision is in favor of Don Fernando. ". . . *y mi padre llevado de la ventaja que él piensa don Fernando os hace ha tenido en lo que quiere* . . ." (I, 27).

Again in the case of Basilio and Quiteria the father decides in favor of the wealthy rival and against the childhood lover of the girl.

. . . y acordó el padre de Quiteria de estorbar a Basilio la ordinaria entrada que en su casa tenía; y por quitarse de andar receloso y lleno de sospechas, ordenó de casar a su hija con el rico Camacho, no pareciéndole ser bien casarla con Basilio, que no tiene tantos bienes de fortuna como de naturaleza . . . (II, 19).

Leandra's father, who is acknowledged as the person "*a quien tocaba disponer de tan rica joya*," after being solicited by many suitors, decides to let his daughter choose between Anselmo and Eugenio. The fact that such liberality is unusual is shown by the narrator's remark: "*cosa digna de imitar de todos los padres . . .*" (I, 51).

Even Don Quijote restricts his niece's freedom of choice by stipulating in his will that the legacy is to revert to charity in case she marries a man with any knowledge of romances of chivalry (II, 74).

#### 5. DISHONOR BY A LOVER

No woman is dishonored by a soldier lover. The Captain is the soul of chivalry toward Zoraida, while the dashing Vicente de la Roca, although he treats Leandra cruelly and fails to marry her, leaves her virtue intact. Soldiers make a better showing in this respect than the high nobility, the farmers, or even theological students, if we are to consider as fairly representative of their respective classes the three unworthy lovers, Fernando, the *labrador* who dishonored Rodríguez's daughter, and the son of Pedro el Lobo (II, 52).

#### 6. THE ATTITUDE TOWARD THE HUSBAND

The complacent attitude of women toward their husbands is probably well voiced by Teresa when she says: "*. . . que con esta carga nacemos las mujeres, de estar obedientes a sus maridos, aunque sean unos porcos*" (II, 5). In fact, of all the wives who figure in the action of the story, there is not one who complains about her husband. The highest in rank, the Duchess, thinks it necessary to obtain her husband's permission about so trifling a matter as eaves-dropping on Rodríguez and Don Quijote (II, 50). Camila, the one wife guilty of infidelity, is exculpated by her husband, who acknowledges that he himself is to blame for the dishonor.

#### 7. MASCULINE ETHICS

There is a conspicuous absence in high places of idealism in regard to womanhood. The Duke for mercenary reasons turns a deaf ear to Rodríguez's appeal to have her daughter's betrayer brought to time (II, 48). That cultured Christian gentleman, Don

Diego de Miranda, can hardly believe there exists any champion of the honor of all women.

No me puedo persuadir que haya hoy en la tierra quien favorezca viudas, ampare doncellas, ni honre casadas, ni socorra huérfanos, y no lo creyera si en vuestra merced no lo hubiera visto con mis ojos . . . (II, 16).

Fernando, after betraying the honor of Dorotea under the subterfuge of a mock marriage, treacherously wins Luscinda from Cardenio.

This apathy on the part of the nobility in regard to woman's honor finds its counterpart in the lower strata of society, as evidenced by the farmer who dishonors Rodríguez's daughter, by the son of Pedro el Lobo, and by the swineherd of Barataria.

It is significant of the epochal prejudice in favor of birth that the one outstanding champion of the honor of woman, aside from Don Quijote, is of noble lineage. Cardenio, by endeavoring to dissuade Fernando from his evil intentions regarding Dorotea and by his love for "one maiden only" becomes a champion of the honor of all women.

. . . Estas tan buenas partes de la hermosa labradora redujeron a tal término los deseos de don Fernando, que se determinó, para poder alcanzarlo y conquistar la entereza de la labradora, a darle palabra de ser su esposo; . . . Yo, obligado de su amistad, con las mejores razones que supe, y con los más vivos ejemplos que pude, procuré estorbarle y apartarle de tal propósito . . . (I, 24).

. . . Quien pudiera imaginar que don Fernando, caballero ilustre, discreto, obligado de mis servicios, poderoso para alcanzar lo que el deseo amoroso le pidiese dondequiera que le ocupase, se había de enconar (como suele decirse) en tomarme a mí una sola oveja, que aun no poseía? . . . (I, 27).

#### IV. CERVANTES' ATTITUDE TOWARD WOMAN

##### 1. MATRIMONY

Marriage is a sacrament. Since we know Cervantes' high ideal<sup>6</sup> of conjugal love, we must believe that Lotario voices the author's sentiments in:

. . . Y entonces fué instituido el divino sacramento del matrimonio, con tales lazos, que sola la muerte puede desatarlos. Y tiene tanta fuerza y virtud este milagroso sacramento, que hace que dos diferentes personas sean una misma carne; y aun hace más en los buenos casdos: que, aunque tienen dos almas, no tienen más de una vountad (I, 33).

<sup>6</sup> Northup, *op. cit.*



## 2. WIFEHOOD AND MOTHERHOOD

Not only does Cervantes exalt matrimony as a sacrament, but on several occasions he shows his reverence for wifehood and motherhood, as when Don Quijote rebukes Sancho by telling him that he does wrong to speak ill of his wife, who indeed is the mother of his children.

— Tan mala es tu Teresa, Sancho? — dijo don Quijote.

— No es muy mala — respondió Sancho — ; pero no es muy buena; a lo menos, no es tan buena como yo quisiera.

— Mal haces, Sancho — dijo don Quijote — , en decir mal de tu mujer, que, en efecto, es madre de tus hijos (II, 22).

The outstanding example of spiritual beauty is Marcela, the daughter of Guillermo, the rich farmer, and of a mother who was thrifty, kind to the poor, and greatly revered by all. May not this emphasis on the fine qualities of the mother imply that Cervantes considers the maternal moral heritage more important than the paternal?

The wife and mother, Doña Cristina, is the finest example of a home-maker. All the praise given her is in the words of her husband or in those of Cervantes himself (II, 16, 18).

## 3. QUALITIES THAT ATTRACT LOVE

The two qualities that attract love are beauty and good name.

... Porque has de saber, Sancho, si no lo sabes, que dos cosas solas incitan á amar, más que otras; que son la mucha hermosura y la buena fama, y estas dos cosas se hallan consumadamente en Dulcinea, porque en ser hermosa, ninguna le iguala; y en la buena fama, pocas le llegan . . . (I, 25).

It is interesting to note in this connection that about all the beautiful, chaste girls marry, with the exception of the few who enter a convent. The two young *mozas* "*del partido*" do not marry.

## 4. REARING AND EDUCATION OF CHILDREN

Children, whether good or bad, by the very fact of their relationship to their parents, should be as dear to them as their own souls. It is the duty of the parents to develop in them good manners and strong Christian character. While the parent should guide in the choice of studies, the child should be allowed to choose those for which he is best adapted (II, 16).

A todo lo cual respondió don Quijote:

— Los hijos, señor, son pedazos de las entrañas de sus padres, y así, se han de querer, o buenos o malos que sean, como se quieren las almas que nos dan vida: a los padres toca el encaminarlos desde pequeños por los pasos de la virtud, de la buena crianza y de las buenas y cristianas costumbres . . . (II, 16).

### 5. FREEDOM OF CHOICE IN MARRIAGE

The poetic justice accorded Luscinda and Quiteria after the tragedy in each case of the parent-made match shows that Cervantes is on the side of true lovers when it comes to marriage, for Luscinda is won back by Cardenio (I, 36) and Quiteria by Basilio (II, 21). And that no maiden's will should be forced, if she does not wish to wed, is clear from Marcela's incontrovertible logic. Real love is essentially spontaneous, and beauty is a gift from heaven. Hence the folly of trying to force the beautiful girl to love (I, 14).

### 6. THE MOTHERLESS GIRL

Cervantes' kindly attitude toward the motherless girl is especially noticeable. The beautiful, sixteen-year-old Leandra is protected as if by a miracle (I, 51). The runaway motherless beauty of Barataria escapes unharmed on her dangerous nocturnal excursion. For the orphan Marcela we have no fear. Clara de Viedma has never known a mother's care, and probably Zoraida never has. Yet Clara and Zoraida are happy and blessed. And may not Cervantes in his kindly attitude toward Molinera, Tolosa, and Maritornes have in mind the lack of a mother's guidance?

### 7. THE GREATER INSPIRATION OF WOMAN

No woman, except Camila, dies for love of a man, but two men die for love of a woman: Grisóstomo for Marcela and Guillermo from sorrow over the death of his wife, Marcela's mother. No woman loses heart completely over a recreant lover, as does Cardenio for love of Luscinda and Basilio for love of Quiteria. Thus in the effect on man of love for woman Cervantes emphasizes the Eternal Feminine.

### 8. THE DISHONORED WOMAN

Cervantes is charitable. Even in the case of women "*del partido*" his attitude is kindly except toward the hardened old sinner of Barataria. Where marriage is out of the question as a solution for

the betrayal of youth and innocence, as in the case of Leandra, Rodríguez's daughter, and Camila, the alternative is the kindest possible: the convent. Poetic justice is accorded the chaste girl, Dorotea, when her betrayer makes the only amends possible by marrying her.

#### 9. DEMOCRACY

The rôle of woman shows Cervantes' democratic attitude. The woman of highest rank, the Duchess, is silly and shallow, as shown by her treatment of her guest, Don Quijote, while the exemplar of the refined hostess and the inspiring wife and mother, Doña Cristina, is of the lowest rank of the nobility. Dorotea and Marcela, the greatest in moral strength, are the daughters of wealthy farmers, and in Dulcinea a transformed peasant girl becomes the symbol of glory.

#### 10. SPIRITUAL BEAUTY

Cervantes recognizes spiritual beauty. "*— Advierte, Sancho — respondió don Quijote — , que hay dos maneras de hermosura: una del alma y otra del cuerpo . . .*" (II, 58). One feels that our author has this quality in mind when he says of Zoraida:

*. . . Y como la hermosura tenga prerrogativa y gracia de reconciliar los ánimos y atraer las voluntades, luego se rindieron todos al deseo de servir y acariciar a la hermosa mora* (I, 37).

The spiritual elements in the beauty of Ana Felix wins the favor of the viceroy when she has been innocently condemned to death (II, 63). The ennobling influence of the spiritual element is brought out most clearly by the beauty of Marcela.

*. . . Y así fué que cuando llegó a edad de catorce a quince años, nadie la miraba que no bendecía a Dios, que tan hermosa la había criado . . .* (I, 12).

#### 11. LOVE AND PASSION

Cervantes makes a sharp distinction between true love and passion.

*. . . Sucedió, pues, que, como el amor en los mozos, por la mayor parte, no lo es, sino apetito, el cual, como tiene por último fin el deleite, en llegando a alcanzarle se acaba (y ha de volver atrás aquello que parecía amor, porque no puede pasar adelante del término que le puso naturaleza, el cual término no le puso a lo que es verdadero amor), quiero decir que así como don Fernando gozó a la labradora, . . .* (I, 24).

True love is at times too deep for expression in words:

... Las dos bellezas juntas de don Gregorio y Ana Felix admiraron en particular a todos juntos los que presentes estaban. El silencio fue allí el que habló por los dos amantes, y los ojos fueron las lenguas que descubrieron sus alegres y honestos pensamientos . . . (II, 65).

The spiritual influence of true love is made clear by Don Quijote in his description of the court scene. The true lover idealizes the beloved one.

... A cuyo mandamiento saldrán todos, . . . Sucederá tras esto, luego en continente, que ella ponga los ojos en el caballero, y él en los della, y cada una parezca al otro cosa más divina que humana, y, sin saber cómo ni cómo no, han de quedar presos y enlazados en la intricable red amorosa, y con gran cuita en sus corazones . . . (I, 21).

## 12. CHASTITY

The chastity of woman should be jealously guarded and never exposed to temptation. The good woman is like a clear and shining mirror which even a breath may sully. She should be regarded with as much veneration as the relics of the saints, or a beautiful garden which one may look upon but not enter.

... La honesta y casta mujer es arminio, y es más que nieve blanca y limpia la virtud de la honestidad; y el que quisiere que no la pierda, antes que la guarde y conserve, ha de usar de otro estilo diferente que con el arminio se tiene, porque no le han de poner delante el cieno de los regalos y servicios de los importunos amantes, porque quizá, . . . no tiene tanta virtud y fuerza . . . (I, 33).

## V. CONCLUSION

Among the thirty-seven more important characters, the chief social classes are represented, ranging from the highest nobility to outcasts. In regard to civil status, maidens predominate, with wives second, one widow, and two undefined. The novelesque classification gives twenty romantic characters, fifteen realistic, and two idealistic.

While some of the characters are interesting as reflecting Cervantes' attitude, e.g., Dorotea and Marcela, there are only about a half-dozen among the three-dozen-odd that stand out in action and speech as vivid and realistic individuals. These six seem to be the *Ama*, the *Sobrina*, the *Enterera*, Teresa, Maritornes, and the leader of the burro-mounted *mozas aldeanas*.

Don Quijote reflects to some extent the attitude of the age regarding foibles, the "lady," beauty, the chattel rôle in the question

of marriage, dishonor, the attitude toward the husband, masculine ethics in regard to woman.

What is shown more clearly is Cervantes' personal attitude toward woman. He is kindly and sympathetic, even with the fallen, excepting the mature Amazonian professional. While he is hard on certain men representing the church, nuns and abbesses are merely mentioned without comment. He exalts marriage, wifehood, motherhood, the sacredness of childhood and chastity. He draws a sharp line between passion and true love. He exalts spiritual beauty. In a word, he has a democratic and reverent attitude toward womanhood.

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## THE CLEVELAND PLAN FOR THE TEACHING OF MODERN LANGUAGES

The method used in the Cleveland schools for the teaching of modern languages was introduced and put upon trial in 1918 by Dr. de Sauzé, Director of Foreign Languages in that city. A systematic and scientific study was made to determine a sound basis for a modern language course. Mental processes of the young student were observed with a care and precision worthy of any scientific investigation. A definite set of principles was evolved as a basis for a pedagogically and psychologically sound method. No better place could have been found to put it to the test. The schools of Cleveland are large, numerous, and of all types, whether purely academic, commercial, or technical. They draw from all classes, sects, and races, so that the method of procedure and the results could be studied under any and all conditions. In the years that have elapsed since its inception it has ceased to be an experiment; its value has been established by laboratory tests and the results have borne witness to its success.

The development of a linguistic sense transferable to any situation in which language is required, of scientific habits valuable in a wider range of thought, forms an integral part of the plan. The more specific aims—and those are the ones whose attainment is more easily estimated—are to produce the ability to read with such intelligence that the content of the sentence read will flash upon the student's mind spontaneously without the need of the clumsy intermediary of the mother tongue, and the ability to interpret correctly the sounds he hears. He should be able to speak readily and to pronounce correctly the language studied, whether Spanish, French or German. Besides these linguistic values there is a cultural value to be considered. By acquainting the student with other customs and other viewpoints, the study of a foreign language and its literature provides him with a wider outlook. Provincialism is replaced by internationalism.

An enumeration of the basic principles which underlie a course in modern languages may well begin with that of single emphasis. It is imperative that the fundamentals be simplified as far as possible and presented in single units. If the beginner is required to divide his attention among many new impressions instead of concentrating

upon one, nothing is retained except a confused mind and a definite dislike of the subject. In photography, a single exposure, correctly timed and focused, results in a clear-cut, well-defined image. A number of images superimposed in inextricable confusion is the consequence of several exposures upon the same plate. A similar situation exists in the student's mind, and the perplexity resulting from such a multiple exposure proves to be most disastrous.

Not only must the student come to his knowledge by simple and well defined steps, but each step must be clearly understood and thoroughly mastered. He should never pass to another basic fact until the preceding one has been assimilated and made his own. If, as has been found in the Cleveland laboratory schools, it takes five or six recitations in Senior High and seven or eight in Junior High to master a certain point, plenty of reading matter must be supplied to maintain his interest and to assist him in the process of analyzing and possessing himself of the new thought. But beware that this reading material contain no new or unexplained principle. The thorough acquisition of each new idea requires a period of incubation during which the student mulls over and assimilates principle and vocabulary.

In revealing the meaning of new elements various devices may be employed. Translation is the simplest but the most unsatisfactory, since the impression is fleeting and use is made of an intermediary. At times translation is unavoidable, but it should never be resorted to except in a case of actual need. Visualization of the word can be arrived at by pointing if it is an object, or by enacting it if an action. A very simple sketch upon the blackboard is often quite successful. The teacher does not need to be an artist to carry out the latter scheme. The most rudimentary sketch, no matter if amusingly crude, interests the students and fixes the word in the memory. If you cannot laugh with the students at your own illustration, do not attempt this. To explain *acostarse* (to go to bed) a rough outline of a bed may be drawn upon the board. Then pretend that the pencil or chalk is a person who approaches the bed and lies down upon it. To explain the word *zorro* a pointed nose, eyes and sharp pointed ears may be sketched, a body vaguely indicated and a large fluffy tail drawn. A few words in Spanish may be used to explain that the *zorro* is an animal with a beautiful skin which the *señoritas* wear about their necks. Perhaps this seems long and arduous, and even a bit puerile, but the sketch takes but a moment, and the pupil's interest

and retention of the word is much greater than if simply told that *zorro* means fox. In this way visualization is combined with paraphrasing, which is the third and most satisfactory device.

Paraphrasing consists of explaining the word with help of words previously taught. By this process the student, though not conscious of it, is thinking in Spanish. He is connecting the Spanish words with actions and objects without losing time and interest through the use of an intermediary. Paraphrasing necessarily results in a very valuable and remunerative repetition and a repetition without boredom. A twice-told tale is soon devoid of interest, but by this plan there is no monotony. The immediate result of this form of repetition is spontaneity, which is the second stage in the acquirement and in the use of a language. In our first-year text there is a lesson dealing with a military review. One semester it was taken up just after Armistice Day, which had been commemorated by a review of the R.O.T.C. Three or four boys in the class had been in it. A description was given by the teacher of the boys marching down the street. Mention was made of those boys who had been a part of the review. Then the pupils were asked who was the captain, in which companies were various students, what the band did, etc. In this general conversation all the new words of the lesson were used and comprehended and the old ones repeated endlessly without the student's losing interest or becoming bored.

Grammar should be taught inductively. The pupil learns to observe and to judge by observing phenomena presented in the sentences before him, formulating his own conclusions and applying these conclusions to other phenomena. Moreover, it should be motivated. The grammatical elements occurring in the text should determine the grammatical explanations. Therefore in a beginning class the reading lesson should be carefully prepared with this thought in mind. Grammar is not an end, as has been said so repeatedly, but a means to an end. There is a happy medium between the unsystematic freedom of the direct method and the equally undesirable restraint of the method of formal grammar. Thus the grammatical point should be taught at the moment the pupil encounters it in reading. Any method which postpones the comprehension and acquisition of a grammatical principle present in the reading until a later period is encouraging slovenly habits. It is a tacit approval of a tendency to be inaccurate, to shirk rather than face a difficulty and conquer it.



To teach one point and to neglect another is a slovenly procedure. To have connected reading, but an unsystematic presentation of grammatical facts, inculcates wrong habits rather than a scientific attitude of careful analysis. The idea is to make the pupil independent of the teacher. Elbert Hubbard says, "The entire intent of right teaching is to enable the scholar to do without his teacher. Graduation takes place at the vanishing point of the teacher." Herbert Spencer expressed the same thought. "To tell a child this, and to show it the other, is not to teach it to observe but to make it the recipient of another's observations: a proceeding which weakens rather than strengthens its power of self-instruction. . . . As suggesting a final reason for making education a process of self-instruction, and by consequence, a process of pleasurable instruction, we may advert to the fact that, in proportion as it is made so, there is a probability that it will not cease when school days end."

The criticism has been made that to teach grammar in Spanish is a "white elephant" which makes "an obstacle race of what might be a pleasant sprint," and that to conduct a class without a word of English is a game of "stump your neighbor." The idea is not to teach a complicated and abstract rule which would be difficult even in English, but to present so many examples of the grammatical fact that the pupil will quickly draw his own conclusions and formulate his own rule. It is just as simple and far more profitable to have the student observe several sentences, such as "Juan es americano," "María es americana," "El alumno es aplicado," "La alumna es aplicada," "El libro es rojo," "La pluma es roja," and deduce from this "americano" *porque Juan es masculino* y "americana" *porque María es femenino*, than to state in English that the adjective agrees in number and gender with the noun it modifies and to present examples. The rule may be worded awkwardly, but it is understood in its entirety and the more polished expression is but a question of time.

Moreover, the vocabulary required to explain the fundamental principles, which are all a pupil needs in the beginning, is so very similar to the English that there is no difficulty in understanding it. If the student does not understand such words as *masculino*, *femenino*, plural, singular, *verbo*, etc., he is equally at a loss in English, and a properly conducted lesson in Spanish will explain them just as quickly and as satisfactorily. The teacher may object that it makes work for her. That is true, but the results are worth the effort.

The teaching of grammar in Spanish is not limited to the comprehension of the "sporadic brilliant student," but the great rank and file will understand and enjoy it, if not frightened into wilful mental oblivion by being told that they are performing an unusual and difficult feat. Skill and care must be exercised, of course, to present the rules in very simple language, but the same holds true of any English presentation of the same rules. Then what is gained by the use of English? Why sacrifice the atmosphere of the language, which is stimulating and even a matter of pride to the pupils, to explain in English something which with a little care and forethought could as easily be made understandable in Spanish? There may be moments in which the use of English is absolutely unavoidable, but that does not excuse the use of it when avoidable. This does not mean that grammar should ever be a topic of conversation, but merely that by a conscientious and consistent adherence to the foreign language in all phases of the lesson development the student feels a mental quickening that persists throughout the entire period.

Dramatization of the lessons, jokes, and games all play their part in the process of assimilation and the acquisition of spontaneity. The daily reading lesson may be presented in an impromptu performance, in which each actor must improvise his part as the play develops. A cut-and-dried plot is unnecessary. The students in one beginning class were called upon unexpectedly to dramatize two scenes which had been discussed in the day's lesson. The first was a conversation between mother and son, in which the latter urges his parent to buy him a new suit. In the second scene the two go to a shop to buy the much-needed article. The students gave this with hardly a suggestion from the teacher, developing it much more cleverly than the textbook had done. Jokes can assist greatly in creating a pleasant atmosphere of co-operation. One that may be used to advantage in the early stages of instruction is the following:

Dos hombres se encuentran en la calle.

—¿Cómo está Juan en la oficina?

—Como un pez en el agua.

—Pues, ¿Qué hace?

—¿Qué ha de hacer? Lo que hace el pez. *Nada.*

The only new word is *pez*, and a very rapid and simple sketch will make it clear, leaving a free field for the comprehension and enjoyment of the joke and a lasting appreciation of the two meanings of

*nada*. There is nothing, however, which discourages a class more than to be told jokes which they cannot grasp readily, either from a multiplicity of new words or from a foreign subtlety of humor which they cannot appreciate.

The textbook used in the Cleveland schools has been prepared especially for the system, and while not perfect by any means, has been found most suited to the purpose. The guiding principle in the subject matter is to present only the most fundamental rules in the simplest form, accompanied by sufficient reading matter to keep the student at least a week on each important point. The vocabulary is practical and as far as possible limited to the topics which are best known and most interesting to the pupil. The grammar is presented inductively, in keeping with the idea that the student should gain self-reliance and the ability to think for himself.

The text is finished about the middle of the first semester of the second year, and not until then is the pupil ready to read his first bit of literature. He is now prepared to encounter any important point in grammar and to understand it without having his enjoyment of the story as a story spoiled for him, as it would be if it were necessary to take time out for explanations. Moreover, he is not being encouraged to slide past difficulties, thus inculcating slovenly, careless habits.

The student should never be cast adrift on uncharted seas. He gains little if his hour at home is spent in darting from the text to the dictionary and back again. The lesson is explained thoroughly by the teacher before it is assigned as home work. Moreover, the explanation should be in Spanish. It takes time and preparation on the part of the teacher, and no little ingenuity to keep the paraphrasing limited to the vocabulary which the class already possesses. At home, then, the time is utilized profitably in assimilating the content and the vocabulary. The interest is centered on Spanish only and not weakened by being diffused over two languages. The new word enters the brain more readily by the ear than by the eye, so that the explanation of the word by the teacher should make a more lasting impression than the sight of the English equivalent. In the recitation, a skilful questioning in Spanish reveals much more accurately than any amount of translation the student's understanding and retention of the passage read.

The verbs should be dealt with in sentences and not as disconnected units. Teaching them merely by tense, person, and number

deals a mortal blow to spontaneity. A more effective method is to have the proper form of the verb placed in the sentence, or to formulate questions necessitating a change in the form of the verb in the answer. The composition should always be based on the vocabulary and grammatical points being developed at the time.

The question has been raised as to whether this slow and careful method prevents the carrying out of college requirements. The student from the Cleveland system who expects to go to college need not fear any reasonable test imposed upon him. From the colleges who have sent reports on the freshman work during the first semester, it has been ascertained that of all the students who began their language study in the city schools and who continued it in college, no failure has been reported except in one case. In this particular incident the student had a mere passing grade in high school and was out of school for a year before continuing. A few points thoroughly mastered are much more valuable and give much better promise of the future than a multitude illy assimilated. One cannot but agree with Dr. de Sauzé that "a knowledge of a foreign language is in indirect ratio to the number of books read in a given time." If, however, the teacher wishes to complete the amount of reading indicated by the colleges, he may require certain additional work outside of class for those who are candidates for admission to these colleges.

Standardized tests have been used to ascertain the pupil's grounding in essentials, his ability to understand and use the material he has acquired, and his achievement in general. These are tests made out under the direct supervision of Dr. de Sauzé, with the system of grading carefully indicated so that there may be as great a uniformity as possible throughout the city in the matter of marking, and the personal equation of the teacher may be discounted as much as possible.

In summing up, there are two main purposes: educational results in the broad sense and the ability to read. As a by-product the student acquires the ability to understand and to speak. These two latter points may be satisfied without neglecting the first two.

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## EL ABENCERRAJE AND LONGFELLOW'S GALGANO — A PARALLEL

"*Este es un vivo retrato de virtud, liberalidad, esfuerzo, gentileza y lealtad,*" says the preface of *El Abencerraje* or *La historia de Abindarráez y la hermosa Jarifa*, printed in *El Inventario* of Antonio de Villegas in 1565.<sup>1</sup> Could one ask for more in an old-fashioned tale?

It will be recalled that one evening, long before Granada was reconquered, the Moor Abindarráez was riding toward the fortress of Cártama to see Jarifa, the fair mistress of his heart, from whom he had long been separated and whom he had loved from childhood. Surprised by a band of Christian knights who had sallied forth from the fortress of Álora in search of adventure, he defended himself with the courage of Amadis, but finally, weakened and wounded, he was unhorsed and disarmed by their leader, Rodrigo de Narváez. A sigh escaped him as the Moor was being led a captive to Álora, and on learning the identity of his captor, who was admired even by his foes for his chivalrous qualities, he confided to him the secret of his quest that evening.

Rodrigo, the soul of honor, immediately recognized in his late adversary a man of the same stamp, and offered Abindarráez his release on condition that he should surrender himself within three days. The Moor joyfully accepted this generous proposal, and hurried away on a borrowed horse to meet his lady. Abindarráez exultingly exchanged the fetters of Rodrigo for Jarifa's bonds, and in the presence of the tiring-woman, they gave one another a pledge of marriage. But Jarifa noticed that her knight was sorrowful, and when she pressed him for an explanation, he reluctantly told her of his promise made to Rodrigo. At first she made light of his scruples, declaring that the gold of her father, the Governor of Cártama, would pay his ransom, but when he insisted that his honor demanded that he present himself in person, Jarifa asserted her right to accompany him.

On the road to Álora, they met an old man who told them this story regarding their future jailer. When Rodrigo de Narváez was

<sup>1</sup> It is well known that this story, with certain divergences, had already appeared in the 1561 edition of Montemayor's *Diana*, published after Montemayor's death. We are not concerned here with questions of authorship or origins.

Governor of Antequera, he fell in love with a lady who rejected his advances because of her devotion to her husband. One day she and her husband saw a falcon pursue and kill a number of birds, and her husband remarked that in the same fashion Rodrigo de Narváez, the bravest knight he had ever seen, was wont to pursue and kill Moors in skirmish. The lady decided that perhaps she was wrong in refusing the attentions of one who enjoyed such high repute, and finally, overcoming fear and scruples, she sent for him. After receiving Rodrigo, she explained to him her change of heart.

Señor Rodrigo de Narváez, yo soy vuestra de aquí adelante, sin que en mi poder quede cosa que no lo sea; y esto no lo agradezcáis a mí; que todas vuestras pasiones y diligencias, falsas o verdaderas, os aprovecharon poco conmigo; mas agradecedlo a mi marido, que tales cosas me dijo de vos, que me han puesto en el estado que agora estoy.

Tras esto le contó cuanto con su marido había pasado, y al cabo le dijo:

—Y cierto, señor, vos debéis a mi marido más que él a vos.

Pudieron tanto estas palabras con Rodrigo de Narváez que le causaron confusión y arrepentimiento del mal que hacía a quien de él decía tantos bienes; y apartándose afuera, dijo:

—Por cierto, señora, yo os quiero mucho, y os querré de aquí adelante; mas nunca Dios quiera que a hombre que tan alionadamente ha hablado de mí, haga yo tan cruel daño; antes de hoy más he de procurar la honra de vuestro marido, como la mía propia, pues en ninguna cosa le puedo pagar mejor el bien que de mí dijo.

Y sin aguardar más, se volvió por donde había venido.

Abindarráez applauded the generosity of Rodrigo, but the lady took a more personal view of the case, and replied:

Pór Dios, señor, yo no quisiera servidor tan virtuoso; mas él debía estar poco enamorado, pues tan presto se salió a fuera; y pudo más con él la honra del marido que la hermosura de la mujer.

The *desenlace* is briefly told. Rodrigo's heart is touched by Jarifa's devotion to Abindarráez; in a quaint letter he asks the King of Granada to intercede with Jarifa's father in behalf of the lovers whom he will set at liberty; and parental forgiveness and blessing is forthcoming, followed by an exchange of gifts between Rodrigo and his former captives.

Rodrigo de Narváez was a well-known figure in Spanish history in the early fifteenth century, but there is no evidence that the incidents referring to him in *El Abencerraje* are authentic. At all events we may say that the story relating to him told by the old man is not historical, since it is found in the first tale of the first day of Ser

Giovanni Fiorentino's *Il Peccorone*,<sup>1</sup> which was begun in the year 1378, only three years after the death of Boccaccio, but was not printed until 1558.

There we read that the young Galgano of Siena, wealthy, well-born, brave and adorned with all graces, was madly enamored of Madonna Minoccia, Messer Stricca's wife, but she was indifferent to his importunities. One day a falcon chased a magpie into their garden and fought so valiantly that the lady asked her husband whose falcon it was. "It belongs to Galgano," replied Messer Stricca, "the bravest and most accomplished youth in Siena." Madonna Minoccia pondered these words in her heart, and when her husband was sent on a mission to Perugia, she took advantage of his absence to summon Galgano. The lover, overjoyed, is admitted to her presence, but after the first kisses, his curiosity is aroused, and he asks why her disdain has changed to love. Then the lady tells him that he owes his triumph to her husband's praise. The situation is offensive to Galgano's sense of honor, and he bids her a curt farewell, declaring that he will not betray one who had shown himself a friend.

The author of *El Abencerraje* omitted in his version certain crudities of the Italian text, whether from an innate sense of delicacy or because they ill accord with the sentimental tone of his story, but apart from a few details, it will be seen that the two accounts agree.

Professor Goggio<sup>2</sup> has recently made a comparison between Longfellow's poem entitled "Galgano" and Ser Giovanni's tale, and it has seemed to me not without interest to consider the similarities and divergences between a sixteenth-century Spanish version and one made by an American poet about three hundred years later from the same Italian original.

After one descriptive stanza of Siena, "the home of love and gallantry," Longfellow introduces his *dramatis personae* or *comœdiac personae* if you like: the good old count Salvatore, his beautiful young wife Bella Mano, and "the noble, handsome, rich Galgano." The poet felt that Madonna Minoccia's indiscretion was insufficiently motivated in the Italian version, and made the irresistible attraction

<sup>1</sup> J. P. W. Crawford, "Un episodio de 'El Abencerraje' y una novella de Ser Giovanni," *Revista de Filología Española*, X (1923) 281-287.

<sup>2</sup> E. Goggio, "Italian Influences on Longfellow's Works," *The Romanic Review*, XVI (1925), 215-220. For the text of "Galgano," I have used *Putnam's Monthly Magazine of American Literature, Science and Art*, I (1853), 512-516, where it was first published.

of a fair youth for a lovely lady the basis of her conduct. But for all that, Bella Mano was faithful to her lord, and turned a deaf ear to the wooing of the timid Galgano. Of this timidity there is no trace in the Italian and Spanish versions.

The scene with the falcon is described in considerable detail, and when Bella Mano, flushed with excitement, learns that the bird is Galgano's, whose rare perfections had been generously praised by her husband, her nascent love is changed into restless desire. And yet, even when her husband is called from home by affairs of state, she hesitates long before sending a messenger to summon to her side the youth she loves. The situation becomes thoroughly credible in this conflict of love and duty, an element that is lacking in both the Italian and Spanish versions.

When Galgano answers her call, she welcomes him with dignity and grace:

Then sat they fondly side by side,  
And much they questioned and replied,  
And much Galgano wished to know  
What had o'ercome the lady's pride,  
And changed her and subdued her so.  
And she related the whole story;  
The story of that summer day,  
When he rode down the woodland way,  
And, though entreated, would not stay,  
And of the falcon and its flight,  
And how her husband, Salvatore,  
Spoke of him with so much delight,  
With so much love and tenderness,  
And placed his name so far above  
All others, that she could no less  
Than listen, and, in listening, love!

Then suddenly a sense of guilt filled the heart of the lover who exclaimed in "tones of deep contrition":

"May God forbid that I defame  
Old Salvatore's honored name,  
And pay his noble trust in me  
By any act of infamy!"  
Then with the instinct of despair  
He rushed into the open air!  
And homeward riding, through the night,  
He felt a wild, but sweet delight  
Pervade his breast, with thoughts of peace,  
And gratitude for his release.



And joy in triumph of the right!  
And from that hour his soul assumed  
A nobler attitude and gesture,  
And walked with royal look and vesture,  
And not as one outcast and doomed!

For Ser Giovanni and his Spanish imitator, the story was merely a sample of *hidalguía*, of a gentleman's sense of honor. Longfellow felt obliged to lug in a moral, the joy one feels, or should feel, in successfully resisting temptation. The crisp ending of the foreign versions compares very favorably with the brief sermon that closes Longfellow's poem. In no one of the three versions do we have the comments of the lady who was so abruptly abandoned. Bella Mano, doubtless, had sufficient refinement of feeling to understand Galgano's scruples. In the other versions, the lady was probably unable to appreciate her lover's generous motives. The words of the Spanish text: "*La dama debió de quedar burlada*," seem to indicate that in the author's opinion, she received the treatment she deserved.

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## THE SUBJUNCTIVE FORMS IN *-ra* AND *-se* IN SPANISH-AMERICAN SPEECH

A few additional notes on the subject of the relative frequency of Spanish subjunctive forms in *-ra* and *-se* may be of interest, in the light of three recent articles<sup>1</sup> on this topic in *HISPANIA*.

It is patently difficult in such studies to maintain a clearly drawn distinction between the written and the spoken forms; and it is extremely difficult to argue about the latter without adducing proof from the former. A little thought devoted to the problem will convince any student that arguments against Dr. Dale's statements cannot fairly be drawn from written sources alone, since literary Spanish (as will be indicated in the appended statistics) usually tends to employ locutions more grammatically "correct" than does informal or conversational Spanish. On the other hand, it is evident that any support which can be brought from written sources to strengthen the argument from spoken sources adds just so much weight to the contention that the *-ra* form is replacing that in *-se* in the spoken language in Spanish America, since it goes to show that the conversational form is gaining a definite influence over the more deliberately composed written form.

The statement in Cuervo's famous note<sup>2</sup> and that in Hills and Ford<sup>3</sup> have reference to the common colloquial speech and not to the formal written language, so that counter-arguments cannot be easily drawn from written works. Particularly is this true of the writings of "men of scholarship and standing." The same man who writes in a particularly "correct" fashion is very likely to use a different manner in his everyday speech, as is strikingly illustrated by the analogous case in French. A Frenchman writes an article about subject *x* and employs the imperfect subjunctive in regular conformity to

<sup>1</sup> George I. Dale, "The Imperfect Subjunctive," *HISPANIA*, March, 1925; Francis B. Lemon, "The Relative Frequency of the Subjunctive Forms in *-se* and *-ra*," *HISPANIA*, November, 1925; Malbone W. Graham, "The Imperfect Subjunctive in Spanish America," *HISPANIA*, February, 1926.

<sup>2</sup> Andrés Bello, *Gramática de la Lengua Castellana* (. . . con extensas notas . . . de Rufino José Cuervo), Paris, 1918. Nota 94: ". . . en América (a lo menos en Colombia) es de raro uso la en *-se* en el habla ordinaria . . ."

<sup>3</sup> E. C. Hills and J. D. M. Ford, *First Spanish Course*, Boston, 1917, p. 137: ". . . the form in *-ra* is more common in Spanish America."

the grammatical rules; but he will later converse with a friend about the same topic and repeat the substance of what he wrote with, nevertheless, a strict omission of the forms in *-ss-*, as well as of those of the past definite. Custom so dictates. These forms have passed completely out of conversational use in French,<sup>4</sup> and yet we cannot test this statement of the grammarians by reference to written works alone. In strict analogy to the case in French, the writer has observed in common, free conversation in Mexico an almost exclusive use of *-ra*, while in formal writing *-se* is also used. He recently questioned two cultured Spanish boys, students at this university, who were born and brought up in Guadalajara, Mexico, and they agreed in saying: "*Nunca usamos tal forma, ni la oímos, excepto de parte de personas como nuestros tíos que son españoles de España, o en la oratoria o discursos excesivamente formales. La forma corriente y usual es 'fuera,' no 'fuese.'*" And their contention is borne out vividly by the appended statistics based on a careful scrutiny of five complete issues of the principal Guadalajara daily showing not a single case of a verb in *-se* in 200 columns of news and editorials.

In view of the difficulty we meet in supporting with proof such a statement as that in Cuervo's note, those of us who can bear witness in person to its veracity find ourselves at a loss to offer testimony which shall receive more credence than can be expected for our mere word that "we have noticed that it is so." It has been contended above that arguments cannot be easily drawn from written works to prove the relative infrequency of the form in *-ra* over that in *-se* in spoken usage on account of the fact that the writer who uses the *-ra* in natural conversation will "stiffen up" when he takes his pen in hand, and be formal. However, if to the contention that the *-ra* form is commoner in spoken Spanish we can adduce examples from written works which go to show that a writer who is pressed for time and has to write as he thinks in reporting an event, with no time to polish his article, shows a definite tendency to use the *-ra* more, despite the regular tendency to be more formal in writing, it may be of value. We all know that the editorial page of any newspaper is likely to show, in its deliberately written articles, more carefully and more consciously chosen words and syntactical constructions than

<sup>4</sup> R. T. Holbrook, *Living French*, Boston, 1917, p. 196: ". . . in spoken French all forms of the past subjunctive in *-asse*, *-isse*, *-usse*, etc., have ceased to be used."

those used by reporters who write in haste and who usually have less literary training than the editorial writers. For this reason an examination was made of five editorial pages of *El Excelsior* (Mexico City), *La Nación* (Buenos Aires), and *El Mercurio* (Santiago, Chile), and then of a corresponding amount of local news from each issue, with the result that the latter showed, as a rule, an increased percentage of forms in *-ra*. Possibly an examination of a larger number of issues of *El Mercurio* would tell a different story; but the writer has confined himself strictly to but five copies of each publication. In addition there were examined the same number of issues *in toto* of *El Informador*, the large daily of western Mexico; of *Hispano-América*, a San Francisco, California, weekly; and of *El Mundo Cristiano*, a Mexico City weekly, which was chosen because it is a gathering together of popular articles and letters from all sections of Mexico, being a national, interdenominational, religious weekly. In addition there is given a count of the frequency of *-ra* and *-se* forms in a representative daily of Madrid, by way of comparison.

While preparing this material the writer has conversed with local Mexican friends in an effort to watch their use of *-ra* versus *-se*, and has noticed the strict omission of the latter from ordinary conversation. However, in an argument, a cultured Mexican friend said to him: "*Sin embargo, por más que dijera Ud. que sí, yo francamente dije<sup>5</sup> que no.*" Later, when interrogated, he explained that he had used the *-se* form for emphasis! It seems that people who do not have a "*Sprachgefühl*" for the *-se* form are apt to use it incorrectly when they try to use it in elevated style, despite a comparatively sound academic training. The following quotation from the well-known Mexican writer, Carlos Díaz Dufoo, whose special articles appear regularly in *El Excelsior* (Mexico City), is illustrative of this tendency:

Seguramente que de no haberse tratado del Señor L., el Señor R. no hubiese aceptado . . . su interinato, ni el Señor L. habría admitido otro colaborador . . . que no fuese su discreto amigo.<sup>6</sup>

Of parallel interest is a sentence from an editorial in *La Nación* (Buenos Aires):

<sup>5</sup> Bello, in par. 721, and Cuervo, in his Nota 99, attack this tendency.

<sup>6</sup> Carlos Díaz Dufoo, *Limantour*, México, 1910, p. 55.

no *Se*, *He* *un* *señor* *discreto*

Obliga la ley respectiva que todo el personal de correos y telégrafos debe mantener en el secreto absoluto cuanto llegase (*sic*) a saber en el ejercicio de sus funciones.<sup>7</sup>

The following tables give the result of the count of -ra and -se forms in the publications mentioned.

	-RA (=SE)	-SE	Ratio of -se to -ra*
<i>La Nación</i> (Buenos Aires), in 18 columns from editorial pages in 5 issues.....	4	9	2.25
<i>La Nación</i> , in 15 columns of news in same 5 issues.....	28	2	.07
<i>El Excelsior</i> (Mexico City), in 40 columns from editorial pages in 5 issues.....	34	20	.59
<i>El Excelsior</i> , in 40 columns of news in same 5 issues.....	31	3	.09
<i>El Mercurio</i> (Chile), in 27 columns from editorial pages in 5 issues .....	14	1	.07
<i>El Mercurio</i> , in 35 columns of news in same 5 issues.....	24	6	.25
<i>El Informador</i> (Guadalajara), in 200 columns of 5 full issues (6 pages each).....	84	0	.00
<i>Hispano-América</i> (San Francisco), in 80 columns of 5 full issues (4 pages each).....	45	4	.088
<i>El Mundo Cristiano</i> (Mexico), in 232 columns of 5 full issues (16 pages each).....	110	15	.136
Average for first 3 newspapers (85 columns of editorials) .....	52	30	.57
Average for first 3 (90 columns of news).....	83	11	.13
Average for last 3 publications (512 columns of total issues) .....	239	19	.08
Average for all 6, excluding editorials (570 columns).....	322	30	.09
Average for all 6, including all (655 columns).....	374	60	.16
<i>El Sol</i> (Madrid), in 10 columns from 5 editorial pages.....	6	8	1.33
<i>El Sol</i> , in 40 columns of news in same 5 issues.....	22	21	.90
Average for the 50 columns of news and editorials in <i>El Sol</i> .....	28	29	1.03

\* Subjunctives.

<sup>7</sup> *La Nación*, Enero 28 de 1926, p. 6 (col. 4).

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## IMPORTANCE OF THE STUDY OF SPANISH

The cultural value of the Spanish language has long been recognized by competent scholars. The wonderful literature, art, and architecture of Spain have been described by many famous writers, and the productions of Spanish-American culture, while not yet as well known, are worthy of the most careful study. In the field of international law and arbitration, Spain and Spanish America have made notable contributions to world progress. The disciplinary value of the study of Spanish, too, has been amply demonstrated in recent years. For these reasons it should be given a place in the curriculum on a par with other modern languages.

Another aspect of the matter, however, deserves especial emphasis: the preponderant importance to Americans of Spanish as a medium of communication with eighteen other countries of this hemisphere, which not only are closely connected with the United States by reason of proximity, commercial intercourse, and common political and social ideals, but are destined to play a part of vast importance and power in world affairs. Spanish is the native tongue of these republics, with a population of over 57,000,000, and also the language of Porto Rico, whose population numbers nearly a million and a half. The importance of Spanish in the Foreign Service of the United States is shown by the fact that one-third of the diplomatic posts, and one-fourth of the consular, are in Spanish-speaking countries.

Pan-American friendship and co-operation in commercial, financial, humanitarian, and the intellectual interests, in the establishment of the principle of arbitration of disputes, and in the constant effort toward peace among nations is an example to all the world. Enormously greater progress in these directions will be made, however, when the American people as a whole understand and appreciate their Latin-American neighbors, and for this purpose a much more widespread knowledge of Spanish, as well as Portuguese, the language of the great Brazilian Republic, is indispensable. Although there has been a gratifying increase of recent years in the number of students in high schools and universities who are studying the Spanish language and the history and development of Latin America, these subjects need still greater emphasis in order that they may receive the attention they deserve.

The great social, commercial, and political importance of Spanish for the United States has been repeatedly brought out by men whose opinions are worthy of respect, such as Elihu Root, Theodore Roosevelt, Herbert Hoover, and quite recently in the notable address delivered by Secretary Kellogg at the University of Pennsylvania.

L. S. ROWE

*Director-General of the Pan-American Union*

## SONGS FOR SPANISH CLUBS

### BUENAS NOCHES, DAMAS

1

Buenas noches, damas,  
Buenas noches, damas,  
Buenas noches, damas,  
Las vamos a dejar.

*Coro*

Vámonos a navegar,  
Navegar, navegar;  
Vámonos a navegar  
Por el ancho mar.

2

Adiós, damas,  
Adiós, damas,  
Adiós, damas,  
Las vamos a dejar.

*Coro*

3

¡Gratos sueños tengan!  
¡Gratos sueños tengan!  
¡Gratos sueños tengan!  
Las vamos a dejar.

*Coro*

### SERENATA

(Stars of the Summer Night)

1

Estrellas, guardadla  
Con vuestra áurea luz  
En el espacio azul;  
Mi amor, mi amor duerme,  
Duerme, duerme; mi amor duerme.

2

Luna serena, tú,  
Desciende en claridad  
Lejana en el azul;  
Mi amor, mi amor duerme,  
Duerme, duerme; mi amor duerme.



## 3

Que sueños de paz  
Vengan a mi amor  
A decirle de mí;  
Mi amor, mi amor duermes,  
Duerme, duermes; mi amor duermes.

**KENTUCKY, MI VIEJO HOGAR**

Hace calor, y en Kentucky brilla el sol  
Sobre las espigas del maíz;  
Florecen los prados y el algodón  
Mientras trina el ave su canción;  
Los niños juegan en la habitación,  
Contentos y felices allí;  
Pronto, pronto tendremos que partir,—  
¡Adiós diré a mi viejo hogar!

*Coro*

No llore más, mi ama;  
Cese de llorar;  
Cantaremos todos por la felicidad.  
¡Por Kentucky, nuestro viejo hogar!

**LLEVADME A MI VIEJA VIRGINIA**

A mi vieja Virginia, llevadme,  
Allá donde crecen el maíz y el algodón,  
En la primavera los pájaros gorjean  
Y allá quiere volver mi triste corazón;  
Donde fuerte para mi amo trabajaba  
Día tras día en los campos de maíz.  
No hay otro sitio que ame más en la tierra  
Que a Virginia, mi Edén donde nací.

*Coro*

A mi vieja Virginia, llevadme,  
Allá donde crecen el maíz y el algodón,  
En la primavera los pájaros gorjean  
Y allá quiere volver mi triste corazón.

**EL RÍO SWANEE**

## 1

Por donde el río Swanee corre,  
Muy lejos de aquí,  
Desco estar con mis amigos  
Y con mi familia allí.  
Por todas partes de la creación

Triste me voy,  
Pensando en la plantación grande  
Y en mi viejo hogar.

*Coro*

Todo el mundo está penoso  
Por doquiera que voy;  
¡Amigos míos, que triste estoy  
Lejos de mi dulce hogar!

2

Por todo el campo yo vagaba  
En mi niñez;  
Pasé allí los felices días  
Mucho cantaba yo;  
Mientras con mi hermano jugaba  
Era feliz.  
A mi querida madre llevadme,  
Con quien desco morir.

*Coro*

**DIXIE**

1

Quisera estar en la tierra mía;  
Gratos tiempos no se olvidan.  
¡Contemplad! ¡Contemplad!  
¡Contemplad a mi Edén!  
Temprano en invierno un día  
Allí fué donde yo nací.  
¡Contemplad! ¡Contemplad!  
¡Contemplad a mi Edén!

*Coro*

¡Desco vivir en Dixie! ¡Olé! ¡Olé!  
En mi Edén residiré  
Hasta morir en Dixie;  
¡Allí, allí, allí  
Allí, allí, en Dixie!  
¡Allí, allí, allí,  
Allí, allí, en Dixie!

2

Hay pan de trigo y de maíz  
Nos hace fuertes, eso sí.  
¡Contemplad! ¡Contemplad!  
¡Contemplad a mi Edén!  
Luego dejo mi azadón

Y por Dixie a viajar me voy.  
¡Contemplad! ¡Contemplad!  
¡Contemplad a mi Edén!

*Coro*

**HAY UNA SENDA MUY LARGA**

(*Chorus*: "Long, Long Trail")

Hay una senda en la vida,  
De mis sueños de amor,  
Donde a la luz de la luna  
Canta un ruiseñor;  
Hay una noche de espera  
Cuando mis sueños den fin,—  
Ese día en que yo vaya allí,  
Acompañado de tí.

**JUANITA**

1

¡Suave en la fuente  
Brilla la luna del sur;  
Sobre los montes  
Ya se ve la luz!  
En tus ojos negros  
Dó reposa el amor  
Lánguidas miradas  
Dicenme el adiós.  
¡Nita! ¡Juanita!  
¡Si debemos partir, di!  
¡Nita! ¡Juanita!  
¡Viviré por ti!

2

Cuando en tus sueños  
Vuelva la luna a brillar  
La luz del día  
Falsos los hará.  
¿A tu amado ausente  
Nunca más recordarás?  
Por mí las plegarias  
A Dios alzarás?  
¡Nita! ¡Juanita!  
¡Sé mi novia, por favor!  
¡Nita! ¡Juanita!  
¡Acepta mi amor!

*Translated by*  
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## ILLUSTRATED EDITIONS

Perhaps the Workman's Compensation might have paid for the breakage had I lost my balance and toppled over—as I feared for the tiniest fraction of a second. I might—when suggesting to a class the meaning of *hirieron el polvo con la frente* (from *El Pájaro Verde*), but at best it would have been disturbing. And the actor-demonstrator rôle, even when not hazardous, has its limitations. I remember that on one occasion from my intended cane-swinging the class derived that *bastón* was a suit-case. I am not sure that a man instructor might not bungle equally were he attempting to teach by gesture *colorete*.

No one doubts that any way of presenting new vocabulary other than the lexicographical is more pleasing to the students, and has increased interest as its justification. No single method can be used exclusively, however, and the teacher's devices must be many.

The use of the object is the simplest. There is no problem when the tangible example is at hand. Why do all students learn and remember those old familiar first lesson classroom terms—*pluma, lápiz, pizarra, silla, mesa*? Not merely because they are presented early in the study, but rather because name and object can constantly be associated. But beyond the things mentioned and the collection of brushes, combs, toy canoes, soap, etc., which we may store in our desks, the method can hardly extend. With some difficulty would we introduce *palacios, bufones, sofás, ferrocarriles, montañas, estatuas, fuentes*.

This is not necessary for words which can satisfactorily be explained by naming an example. The name Corlett is sufficiently familiar to our high-school motorists of Greater Cleveland to suggest immediately *juce*; Gettysburg and Waterloo suffice for *batalla*; *rio* and *lago* and *estado* can be dispatched in a hurry.

Others—but unfortunately so few—can be shown with a single synonym which even the beginning student can understand. If there were for every word something as helpful as *señor* for *caballero*, *pájaro* for *ave*, *jardin* for *vergel*, all would be well, but these cases are rare indeed.

The method most commonly talked of by language teachers, as if it might be universally applied, is that of explaining one Spanish word with other Spanish terms. It is sometimes so easy, and sometimes—as all realize—so unsatisfactory. If all words were like *primo, príncipe, cuñado, aplicado*, this procedure would indeed be the solution. But very often it is almost or quite impossible to make the definition specific and limited enough to apply only to the special thing meant, or it may involve other unfamiliar words that must in turn be explained. These detours—with the clock's hands turning and June ahead—cannot be indulged in forever. The best proof that definitions of a foreign term in other words of the same language are not perfectly satisfactory is that textbooks are still coming out for the most part with English vocabularies, though edited by the most whole-heartedly direct-method people.

Then, as suggested before, the teacher can act. Yes, we walk as if *cojo*, and *dejamos caer* articles, *nos sentamos*, and *nos levantamos*, till I think we

should have a Spanish Teachers' Little Theater. But it would require considerable histrionic ability for *desmayarse*. And how about *vestirse* and *abrazar*? There are limits.

But when all else fails, we still have the pictorial. Were every teacher a lightning sketch artist, he might fill in the gaps. I remember, in teaching *El Leñador Honrado* one semester, how in sheer desperation I kept drawing *hachas* on the board until my third class with the same assignment on the same day, quite without the levity of the first two, did recognize and pronounce my *hacha* an *hacha*. But to have *herraduras*, *flechas*, *telarañas*, and all the rest ever available, one would need to have a gifted pupil to draw, and "tip him off" previously as to the meaning of the word.

This illustration plan can, however, be extended. In the illustrated edition of *El Pájaro Verde*, made by one of my classes and used by succeeding classes in their study, I have discovered, I think, a very delightful aid, and a very nearly ideal use of the picture method.

I asked the class to find illustrations for anything in the story—any place, person, thing, act, and scene. For some time I have been marvelling at the result. In a week's time, they brought in more than one hundred different pictures—principally from current magazines. I was gratified and amazed. That they should find a satisfactory *rey* or *princesa* or *pájaro verde* was not surprising, but there was much, much more. An open window with a curtain blown in the wind for: *entraba el vientecillo fresco*. A picture of a half-peeled orange showed what was meant by *mondar*. And "*allí enanos, gigantes, bufones, y otros monstruos*" in this edition of ours. One girl contributed water color sketches of: *La princesa se incorporó, tejía una danza*, and others.

The illustrations were arranged according to the progress of the story, were given a title (quoting verbatim from the text, giving line and page reference), and were then bound in the Art Department by one of the Spanish students. The result was an attractive volume I should not now like to be without. The book is placed in the library each time a new class takes up the story, and I have had repeated assurances from the librarian that the book is in real demand, and from the students that they find the lessons easier and more interesting when they follow the illustrations. It has seemed so pleasing a device that other classes in the school have since made similar editions of *José* and *La Barraca*.

MARY WELD COATES

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## DO YOU USE YOUR BULLETIN BOARD?

When all of the things called "atmosphere" and "background" are lacking in the classroom to which one is assigned, one has to invent. Quite apropos is the statement: "Necessity is the mother of invention." Often in the secondary schools of today, instead of having rooms for Spanish classes, we use chemistry classrooms or some still less appropriate. Very few are constructed and planned to be Spanish classrooms. In order to remedy the situation many teachers ask the School Board for Spanish *realia* such as maps, pictures, newspapers, bulletin boards, postcards, reference material, charts, etc. It is true that in a few rooms the equipment along the line of atmosphere is practically complete; however, to the great majority of pupils these things bring only a passive message, if any whatsoever. Everything is taken for granted rather than appreciated for its own value.

If it were possible to make the students feel the lack of pictures and equipment in comparison with that which surrounds them in other classrooms, then they would surely appreciate and treasure them more when they were added. Hence it is well at the beginning of the semester to have very few things in the room, and when the beginners learn the words among which "picture" will appear, it is then the ideal time to present material on pictures and introduce the significance of the bulletin board.

At first the teacher may take charge of the board, changing it every day during the week. To heighten interest it is better to have it changed every day, although some teachers may prefer to concentrate their efforts on every other day. On Friday, after the pupils have been observing the bulletin board during the week just past, the instructor may take charge of the meeting as chairman of the committee until a chairman is elected from the class. The other members of the committee may be elected or chosen. They also choose the week during which they will take charge of the bulletin board. After the elections in the various classes, it is usually better to allow a week for preparation so that all may be ready. Scrutinize the material brought in; then the committee decides whether it wishes to change the board every day or to spend all its efforts on one time and let that remain there throughout the week. The committee must also decide if it wishes to confine its display to one country, one epoch, certain products and the countries which produce them; or to Mexican affairs one day, those of Chile the next day, etc. Frequently calendars, pictures, posters, and other things which do not readily fit on the bulletin board are brought. These may be placed elsewhere in the rooms or locked in a small cupboard if there is one available. On Friday the committee discusses the most important features of its exhibit and if possible sends a delegate to each of the other classes to explain and answer any questions. If it is not possible to send the delegate, a question box may be placed in the room and the committee may appoint certain members of the class to write the question and answer on the board so that the other classes may also have the benefit of its findings.

Throughout, the teacher is only a guide presiding over a fountain of innumerable possibilities. Some will ask to write letters to their relatives asking

them to send things from the countries in which they may chance to be. Some of the things received in this way mean infinitely more to the student and also to his class than all that a teacher may have accumulated and placed on the walls for silent approval. Sources of material must be at the students' disposal. This should consist of newspapers, advertisements, lists of jokes, lists of proverbs, clippings, material that may be pasted, lists of magazines dealing with things Spanish, and additional things that local needs may require. The magazine lists should be posted, and as the new numbers come out the students should be encouraged to report new material. The teacher then may add that to the list, giving the name of the class which brought it in and the initials of the student reporting the same. This encourages rivalry and may be done as readily by the beginner as by the more advanced student.

The results of this experiment are of more value to the student than may be supposed. It awakens and arouses his interest and causes him to be alert to the things of everyday life, not only of his fellow students, but of other students in other lands. Just reading a text does not make a lasting impression on the average high-school student. The average amount of material read is insufficient to give the student that broad international comprehension so much desired today. The bulletin board is an excellent means of utilizing to advantage the time intervening between bells before the class begins. The students have new material to discuss, new food for thought, and new suggestions for research; hence they utilize that time so often lost in idle gossip or lone gazing about the room. Material posted will call forth discussion, and it is then that the art of the teacher, as well as his ingenuity, will guide them on their way. It may be that the teacher will see fit to make a short talk about the man in question; but it is better, if possible, to find the material and let the student have the chance. The student's material may be introduced first and then supplemented by that of the teacher; or the teacher may give the student all available material and pictures in addition to material which he himself has found. After the student has concluded, the teacher may mention points omitted by the pupil and round out the discussion. After pictures have been discussed in this manner, they will mean something to the class when added to brighten the walls. As teachers, we lose so many wonderful opportunities because we fail to realize that those in our charge have never been taught to appreciate and observe the things that we think are self-evident.

A prize may be offered to the class which arranges the best exhibition, or the winners may be glad to put their material on again. Usually during the school year about three contests may be planned. For the second time an appropriate reward is a picture, and the third time a medal will draw forth the desired response.

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## NOTES AND NEWS

### GENERAL EDUCATIONAL NEWS

Mr. Charles P. Harrington, Jr., teacher of Spanish and French in the Kent School, Kent, Connecticut, and one of the most active members of our association since its inception, has been awarded the medal of the Connecticut Humane Society for rescuing two girls from drowning. This act of heroism occurred at Milford Beach, Connecticut, during the summer of 1925.

During the Velázquez exhibition in New York City in October, D. Antonio González de la Peña delivered a noteworthy lecture in Spanish under the auspices of the Instituto de las Españas entitled "La Pintura de Velázquez, Reflejo de su Vida." This popular and sympathetic appreciation of the Spanish master was presented in an informal manner in Room 305, Schermerhorn, Columbia University.

Señor D. Rafael Ramírez de Arellano, Spanish Professor of the University of Puerto Rico at Río Piedras, will spend his sabbatical year in Seville, Spain, where he will be engaged in a study of the archives of the Indies concerning the history of Puerto Rico. At present he is in Madrid finishing his labors in phonetic investigation under the direction of Señor D. T. Navarro Tomás.

Mr. Edwin B. Place, of the Department of Romanic Languages of the University of Colorado, is also enjoying his leave of absence in Madrid where he is to carry out his literary investigations of the novelists of the Siglo de Oro.

Forty students, twenty-seven of whom are *norteamericanos*, have attended the courses for foreigners organized by the Centro de Estudios Históricos this fall.

The Secretaria de los Cursos para Extranjeros, Almagro, 26, Madrid, will be very glad to supply, upon request, information regarding the summer courses to be offered there this year. Many noted men will lecture there, and the courses offered are of unusual interest to the teacher of Spanish who expects to visit Spain this summer as well as to the traveler who may wish to improve his knowledge of the language and the literature of this enchanting country.

Professor J. D. M. Ford, of Harvard University, who is at present Director of the American University Union with headquarters in Paris, went to Madrid at the invitation of the Centro de Estudios Históricos of that city and, on January 16, delivered a lecture in Spanish at the Centro on "La América Ibérica desde el punto de vista de un estadounidense." Dr. Ford was introduced to the audience by the President of the Centro, D. Ramón Menéndez Pidal.

Don Homero Seris, who is at present Secretary of the Centro de Estudios Históricos has been named Secretary of the Courses for Foreigners organized by the Centro de Estudios Históricos.

Señor D. Tomás Navarro Tomás is preparing a third and enlarged edition of his excellent and useful *Manual de Pronunciación Española*, which will soon appear.

Professor Ernest G. Atkin, of the University of Wisconsin, who is engaged upon a study of the works of Doña Emilia Pardo Bazán, is in Madrid.



**SAN DIEGO HIGH SCHOOL.**—The Commercial Spanish classes at this high school have formed a new club which is called "El Club General Calles." The object of the club is primarily to promote interest in the sister republic and the other Spanish-American republics south of us.

The Spanish classes joined in celebrating Christmas after a novel fashion. *Piñatas* were held at the Roosevelt High School; *nacimientos* were on exhibition under the direction of the Commercial classes; *villancicos* were sung, and as nearly as possible the spirit of the Spanish *Navidad* was observed, many of the teachers and pupils attending the *Misa del Gallo* at the local churches.

**JEFFERSON HIGH SCHOOL, LOS ANGELES, CALIF.**—The bronze medal of the A.A.T.S. was awarded at the close of the mid-year term to Catherine Kline (A11, Spanish), and Bertha Levanthal (A12, Spanish). The medals were presented at the regular Assembly at the end of the term when the awards of athletic letters, cups, etc., were made.

**SPRINGFIELD HIGH SCHOOL, SPRINGFIELD, ILL.**—At the close of the past semester, Miss Ruth Healy was awarded the Bronze Medal of the A.A.T.S. for excellence in Spanish. Miss Healy completed a four-year course in Spanish with an average grade of 93 and enters Illinois College, Jacksonville, this spring.

**ESCONDIDO HIGH SCHOOL, ESCONDIDO, CALIF.**—The Third Annual award of the bronze medal of the A.A.T.S. was made in assembly March 16 at Escondido High School. Gladys Betsworth was the recipient of the medal, a distinction which is highly coveted and in which great interest is taken each year.

ENROLLMENT IN THE DIFFERENT FOREIGN LANGUAGES IN SENIOR  
HIGH SCHOOLS, MARCH 1926

Terms	I	II	III	IV	V	VI	VII	VIII	Totals
French .....	9,363	8,394	8,308	6,221	3,239	2,671	290	176	38,953
German .....	1,943	1,398	1,109	899	354	311	28	13	6,255
Greek .....	50	58	32	23	12	7	..	..	182
Italian .....	439	345	237	190	109	90	12	12	1,434
Latin .....	7,276	6,751	5,339	4,210	2,194	2,109	344	298	28,521
Spanish .....	10,198	8,523	5,985	4,267	1,663	1,478	177	94	32,415
Grand total .....							851	503	107,460

Grand Totals, Modern Languages, 78,757  
Grand Totals, Ancient Languages, 28,703

**NORTH CAROLINA MODERN LANGUAGE ASSOCIATION.**—The Association met in Raleigh on Friday, March 19, under the chairmanship of Dr. F. K. Fleagle, of Davidson College. Mrs. Helen M. Laughlin, of the Central High School of Charlotte, gave a short talk on the presentation of the Spanish subjunctive. Mrs. Laughlin uses a rack on which are mounted cards with the main rules of subjunctive. These are always before the eyes of the students. The subjunctive is then "borrowed" for the "polite" imperative. A general discussion on the subjunctive followed Mrs. Laughlin's talk.

Mr. Blythe, of Davidson, the next speaker, discussed the Laboratory courses which he conducts informally once a week. The students read *La Prensa*; and each student gives a summary of any news article that may interest him.

Mr. Steinhauser, of Duke University, read a paper on prognosis tests, citing Wilkins' Test and the Hansen Predetermination Test combinations of Esperanto and English. The different results of these tests were indicated.

Miss Lorna I. Lavery, of the North Carolina College for Women, spoke about the Spanish Club of her college, which has 169 enthusiastic members this year. Miss Lavery continued with her paper, "Survey of Literature Programs for Spanish Clubs," mentioning pantomimes of *El Cid* and *Alfonso el Sabio*.

Dr. Leavitt, of the University of North Carolina, presented to the group the advantages and the disadvantages of forming a chapter of the American Association of Teachers of Spanish. This question was discussed by everyone. It was moved, seconded, and carried that a committee be elected to solicit membership in the national organization. Miss Lavery was unanimously elected as chairman for the next meeting.

**NATIONAL SPANISH HONOR SOCIETY.**—The national Spanish honor society, Sigma Delta Pi, established at the University of California in 1919, is now a flourishing society with nine local chapters in as many different universities of the country. The objects of the society are the promotion of interest and fellowship among the most brilliant students of Spanish in the various universities and colleges of the United States in the study of things Spanish. It is for students of Spanish what Phi Beta Kappa is for general honor students. The latest chapter to be organized, the Kappa chapter, was organized at Stanford University in March, with fourteen foundation members and two honorary members from the faculty. The members of the Alpha chapter under the direction of the national president, Mr. Leavitt O. Wright, made the trip to Stanford to initiate the members of the new chapter. After the initiation ceremonies the members of Alpha and Kappa chapters dined at the Stanford Union.

The following are the universities that now have local chapters of Sigma Delta Pi: University of California, University of Southern California, University of Idaho, University of California Southern Branch, University of Missouri, University of Oregon, University of Maryland, University of Ohio, University of Texas. Arrangements are now being made for the installation of a chapter at the University of Illinois.

## CHAPTER NEWS

**SAN JOAQUIN CHAPTER.**—The second meeting of the current school year of this chapter was held in Lemoore, January 30. Miss Dona Pounds acted as hostess in receiving the members and guests in the artistic new high-school building, and the following program was rendered under her direction: "Terেসita Mia," Quintette, by Lemoore High School; "La Golondrina" and "O sole mio," by Hanford High School; Playlet, *En el Café*, Lemoore pupils; Fandango and Slide Waltz, Guitar Trio from Lemoore High School; Spanish Dance, Hanford High School; "Clavelitos," a solo, Lemoore High School.

After a dainty luncheon, which was served by the pupils of the Domestic Science Department, in the model dining-room of the new building, the members were entertained by the pupils in the Little Theater. Miss Emma Schray gave a talk on her trip through Spain last summer and an exhibit of project work in vocabulary building by means of picture notebooks and posters.

TUCSON HIGH SCHOOL  
TUCSON, ARIZONA

PHEBE M. BOGAN

## REVIEWS

**Three Plays by Calderón:** *Casa con dos puertas mala es de guardar; La Vida es sueño; La cena del Rey Baltasar*. Edited with introduction and notes by George Tyler Northup. D. C. Heath & Co. iv+358 pages.

The appearance of this volume is a welcome addition to the limited number of dramas of the *siglo de oro* available in school editions. Particularly happy is the inclusion of an *auto sacramental*, a type of dramatic composition impossible to describe adequately to a group of students, and yet one which must be introduced in a well-balanced course in the drama of this period. Without consideration of the "starry autos" a study of Calderón is especially incomplete. The cape and sword play which the editor has seen fit to include is also wholly representative of the playwright. *La vida es sueño* effectively rounds out the list. The tragedies of Calderón find a place only in the introductory pages, where the student will not be shocked by daggers and gore.

The Introduction with its chapters on the life of Calderón, the social and political background against which his plots are thrown, the code of honor of which he was so fond, his style, the attitude of critics, and a classification of his plays is presented in a clear and straightforward manner and contains the essentials necessary for an understanding of the man and his works. Little is said, however, of the predecessors of Calderón and their contribution to dramatic art in Spain. In the pages dealing with the Spanish conception of honor it is possible that insufficient emphasis is given to the likelihood of a gulf between the code of honor as enunciated in plays and that actually practiced in life. Calderón's lack of a sense of humor is touched upon in several instances, but the stage conventions of the time which made a *gracioso* almost a necessary evil might have been mentioned in this connection. It is regrettable that the objections to Calderón in the eighteenth century were not more explicitly stated. In enumerating the few splendid characterizations of Calderón, the editor mentions "Don Álvaro de Ataíde, the gouty captain, in *El Alcalde de Zalamea*." He must mean Don Lope de Figueroa.

The notes to the plays are carefully chosen and illuminating. Good examples of dramatic technique are called to the attention of the student when these qualities do not speak for themselves. In perfect fairness more faults might have been pointed out, as for example: the imparting of facts to a character who is already informed (Lisardo to Félix, *Casa*, 531-95; Clarín to Clotaldo, *Vida*, 1183-86. [This awkwardness is mentioned in the case of Astolfo, *Vida*, 515 ff.]; the timely interruptions at critical moments (Celia, *Casa*, 659; Félix, *Casa*, 1891; Lisardo, *Casa*, 3144; Clotaldo, *Vida*, 277; and Basilio, *Vida*, 576); the insufficient motivation for Fabio's calling Laura into another room (*Casa*, 1522-24); the uncertainty of the time element in *Casa*, Act II, Part II; the foolishness of Astolfo in wearing a picture of Rosaura when courting Estrella (*Vida*, 573) a slender thread upon which much of the secondary plot depends; the unusual confidence (*Vida*, 1786-92) which Estrella places in Rosaura; the insufficient motivation (*Vida*, 2028-29) for locking

Clarín in the next cell to Segismundo; and Segismundo's sudden change of heart (*Vida*, 2148-49).

A few of the notes translating or explaining difficult passages might be improved. The meaning of *como que salía de mí* (*Casa*, 789-90) seems to be "as if on my own initiative" rather than "as if it were a slip on my part." *Puerta falsa* (*Casa*, 1459) means "side door" or "back door" rather than "secret door." Is it not possible that *que me venga o que me vaya* (*Casa*, 1820) may mean "whether it fits me or whether it falls off," or else that the author is simply using *que me vaya* in contrast to the basic meaning of *venir* but making a pun impossible to translate in English? *Le regaló la pluma con la pluma* (*Casa*, 2231) evidently refers to the custom of caressing the falcon with a pigeon's wing (*ala de paloma*), the idea probably being to keep the ungloved hand away from the sharp beak. *Que yo dijera que en su margen la tenía avisada* (*Casa*, 2235-36) may be freely translated "and I would have said that [the king] had told it to be ready and waiting on its margin." In *Casa*, 2253, it is the first falcon that is being released to be followed shortly by the follow-up bird (*de seguir*). Does not *pequeña tela* (*Casa*, 2257) refer to the cloth part of the *capote* covering the bird's eyes, the meaning being that this obstacle to its flight was easily removed? The expression of *dar a torcer* in *Casa*, 2348-49, 2491-92, must have some connection with the idiom *dar a torcer el brazo*, and seems to mean here "so as not to have (my grief, jealousy) flouted." In the same play the latter part of the note to line 2972 apparently should read "that Félix should fail to recognize his sister is not, however, contrary to all probability. It is dark, etc." In *La Vida es sueño*, *digo* (924) might be confusing to students without the translation "I mean." The following lines of *Casa* are also likely to give difficulty without explanatory notes: 982-84; 1156 (the use of imperfect indicative for subjunctive); 2290-96; and 294 (meaning of *seguro*). There is something strange about line 2898 of the same play, in which Félix refers to himself as "Félix." The only misprint noted in the entire book was in *Vida*, 2653—Rosaura speaking.

To the reviewer it seems that Segismundo really won only three victories over the promptings of his baser self: anger (2411-13), pride (2604-71), and lust (2988-89). On no other occasions after his regeneration do the lines indicate a lack of self-control. It hardly seems that Clarín's final words (*Vida*, 3088-91) are to be construed out of their context. In this speech and in the following one by Basilio, Calderón is simply setting up a straw man to be knocked down by Clotaldo (3108-18).

The *Cena* is in a class by itself and presents many passages of unusual difficulty, the majority of which are well explained in the notes and to which no exception can be taken. The following constructions, however, which are not explained, were found confusing by a class actually using the text: *ser* (262) subject of *satisface* (271); *el mundo* (288) subject of *consideraba* (308) and *se juzga* (329); the stage direction *Cúbrense* (1185); the meaning of obsolete words like *capuz* (690); and especially lines 1064-68, 1275-77, 1408-13, and 1482-86.

STURGIS E. LEAVITT

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**A Primer of Spanish Pronunciation**, by Tomás Navarro Tomás and Aurelio M. Espinosa, with a Prólogo by Ramón Menéndez Pidal. Chicago: Benjamin H. Sanborn & Co. 1926.

Teachers and students who are acquainted with Professor Navarro's *Manual de pronunciación española* will recognize the plan of this *Primer*. The general outline of the larger work has been followed with a sane suppression of minute details. The orderly treatment of the pronunciation of vowels and consonants which occurs in the *Manual* has been retained in the *Primer*. The position of the organs of articulation in the making of both vowel and consonant sounds is graphically indicated by means of the customary sketches. Single sounds and groups of sounds are simply and clearly explained, and the student is made acquainted with the necessary technical vocabulary for the study of phonetics. In fact, with a few exceptions, some of which are noted below, the *Primer* is not only an introduction to the study of Spanish pronunciation but also a very satisfactory reference book.

Professor Menéndez Pidal in his Prólogo calls attention to certain simplifications which one might naturally expect in a first book on Spanish phonetics. A few words only are devoted to open *i* and *u* and no phonetic symbol has been used to indicate the open quality of these vowels. In fact, the authors have omitted twenty of the symbols employed by the senior author, thereby limiting themselves to a total of thirty-eight symbols. Naturally these symbols cannot indicate with scientific accuracy all sounds which exist in Spanish. A discussion of relaxed vowels has also been wisely omitted.

Probably the two most significant aids for teaching and learning the correct pronunciation of Spanish are to be found in paragraph 42, which compares the voiceless explosives with their English equivalents, and the chapter on sound changes which discusses assimilation, liason, synalepha, and syneresis. Without a knowledge of the phenomena here indicated no foreigner who has passed the imitative stage of childhood can acquire accuracy in pronunciation.

Ample practice for the application of all rules is provided in the twenty pages of parallel Spanish-phonetic texts. A phonetic transcription of the three regular conjugations, the cardinal and ordinal numbers, and an analytical index complete the book.

The *Primer* is intended for teachers and students of Spanish, and should be employed to supplement *imitation* in the early stages of Spanish instruction. It should serve admirably as a first book in a course devoted to the study of Spanish phonetics.

Condensation has perhaps tended to introduce difficulties of interpretation which might not have occurred otherwise. For example, paragraph 28 states that *e* is pronounced open: "1. In closed syllables, except those closed by *m*, *n*, *s*, or *x*. (= *s*). 2. When in contact with a trilled *r* anywhere." Which rule must one follow in pronouncing *responder*? The authors in their phonetic texts at the back of the book regularly indicate the closed sound of *e* for this word (pp. 99, 102, 111, 112).

In paragraph 36 (Diphthongs) the combinations *ia*, *ua*, *ie*, *ue*, *io*, *uo*, *iu*, *ui* are not mentioned. It does not seem wise in a primer to exclude all mention of such combinations, for the natural tendency is to consider them as diphthongs

even though the first element is semiconsonantal. Professor Navarro's *Manual* (paragraph 71) treats all of the above-mentioned phonic groups as diphthongs. In the diphthongs *eu*, *ou*, the *e* and *o* are indicated as closed vowels. This is contrary to what is stated in the *Manual* (paragraph 71) and seems a more accurate representation of the sound which is actually heard in these combinations.

An attempt to treat intonation, one of the most difficult of speech problems for foreigners, has been very cleverly carried out, though the statement concerning interrogative sentences is too incomplete. Interrogative sentences are not all spoken with the voice rising to a higher pitch when the last accented syllable of the group is reached. Such a statement is invariably true when the interrogation requires an answer yes or no, but it is not invariably true in other types of questions. Compare, for example: *Porque ducele. — ¿Qué ducele? — La vista. ¿Quién te ha consagrado rey? ¿Cuántas son las obras de misericordia?*

The typographical difficulties in a book on phonetics are many, and it is a pleasure to find a first printing with so few misprints. The following have been noted: paragraph 18, phonetic symbol for voiced interdental consonant does not show the dot beneath the *z*; paragraph 54, fifth line, *b* of *bondad* is a continuant; paragraph 78, 2, fourth line, symbol for *n* of *aiunque* did not print; page 89, eighth example, *d* of *helado* is a continuant; page 90, first example, *c* of *cl* is open; page 91, last example, *c* of *cl* is open; page 105, line 22, *o* of *Redentor* is open; page 109, line 9, *o* of *crédulos* is open; page 120, top of page, first *c* of *tercera* is open. The transcription of the first *c* of *responder* has been discussed above. An occasional accent mark has also been omitted in phonetic transcriptions.

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### The terms "Spanish," "Castilian"

In Tomo I, Cuaderno 1, of the publications of the Instituto de Filología of the University of Buenos Aires, the following articles are published: R. Menéndez Pidal, "La lengua española"; T. Navarro Tomás, "Concepto de la pronunciación correcta"; M. L. Wagner, "El español de América y el latín vulgar."

The articles are preceded by an Introduction written by Américo Castro, who was at the time one of the directors of the new Instituto. The Introduction is in part a plea for the unity of Spanish wherever it is spoken, as against the study of the *idioma nacional* in the Argentine.

The first article is the one that appeared in *HISPANIA* in 1918, and is a plea for the use of the term *lengua española* rather than *lengua castellana*.

Navarro's article is an amplification of one published in *HISPANIA* for October, 1921. Navarro takes up in considerable detail the study of the popular pronunciation of Spanish in the two Castiles, as it is differentiated from the speech of cultivated people throughout Spain and, in large degree, throughout Spanish America also. The common language of cultivated people in all Spain is based on the speech of the upper classes in Madrid. It is this form of the language that should be called the *lengua española*, and the term *lengua castellana* should, according to Navarro, be used only as referring to the popular

speech of the common people in Castile with its many dialectic peculiarities. In the main, Navarro supports the same thesis that Mendéñez Pidal has supported, and which, by the way, led the Spanish Academy to change the title of the new edition of its dictionary to that of *Diccionario de la lengua española*.

Navarro calls attention to many peculiarities of popular Castilian that are found wherever Spanish is spoken, but are not accepted by cultivated people, such as, *pior* (*peor*), *piazo* (*pedazo*), *tuavía* (*todavía*), *cai* (*cae*), *paice* (*parece*), *ties* (*tienes*), *miusté* and *misté* (*mire usted*), *muncho* (*mucho*), *¿cas dicho?* (*¿qué has dicho?*), *cal cura* (*casa del cura*), *deo* (*dedo*), *comía* (*comida*), *güeso* (*hueso*), *güevo* (*huevo*), *lección* (*lección*), *dotor* (*doctor*), *inorante* (*ignorante*), *oservar* (*observar*), etc.

Attention is called to other peculiarities of popular Castilian that are not found generally in southern Spain or in Spanish America, such as the tendencies in some parts to make the final *s* palatal as in Portuguese, or a fricative *r* as in *lor dedos* (*los dedos*), *arcenso* (*ascenso*); or in combination with fricative *b*, an *f*, as in *lafacas* (*las vacas*) *efarrar* (*desbarrar*); or, in combination with fricative *g*, a *j*, as in *lojatos* (*los gatos*), *ejarrar* (*desgarrar*), etc.

Navarro sums up his thesis in the following words:

"(a) Existe en Castilla una pronunciación vulgar, distinta de la pronunciación corriente entre las personas ilustradas. (b) La pronunciación corriente en Castilla entre las personas ilustradas se usa también frecuentemente, entre las clases cultas, en las demás regiones españolas; es la pronunciación que la Academia recomienda, la que se enseña en las escuelas, y la que de un modo general practican y cultivan los oradores, los catedráticos y los actores españoles, cualquiera que sea la región en que cada uno haya nacido. (c) Esta pronunciación culta y general, que es sin duda la que interesa aprender a los extranjeros que aspiren a hablar correctamente nuestro idioma, debe llamarse propiamente *pronunciación española*. El nombre de *pronunciación castellana* debe reservarse, según se va ya haciendo corriente entre los filólogos, para designar la pronunciación vulgar propia del pueblo inculto de Castilla."

The third and last article in *The Bulletin*, that by Professor Wagner, gives an interesting comparison between the spread of Latin in Western Europe, and the spread of Spanish in America. I have undertaken to review it elsewhere.

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**Homenaje ofrecido a Menéndez Pidal. Miscelánea de estudios lingüísticos, literarios e históricos.** Three large (7x10) volumes, 848, 718, and 696 pages each, respectively. Madrid, 1925.

Upon the completion of his twenty-fifth year as Professor at the Universidad Central, Madrid, the pupils and friends of don Ramón Menéndez Pidal have presented him with this great monument of linguistic, literary, and historical studies. No greater honor could be conferred on don Ramón, now recognized as the greatest living Romance philologist, than this human document, a veritable encyclopedia of modern research into linguistic, literary, and

historical problems. All the great masters, from Morel-Fatio, Meyer-Lübke, and Schuchardt to the most humble pupil of the master who follows his example, have contributed to this document of labor and love.

It is impossible to give here even a cursory account of the important materials contained in the three volumes. A few of the outstanding contributions are mentioned below.

*Tomo Primero.* There is first of all an excellent photoprint of don Ramón. The *homenaje* begins with a German poem, *An don Ramón Menéndez Pidal*, by Hugo Schuchardt, where he states with deep feeling that, although his physical faculties do not permit him to contribute as he would have wished, his heart and mind still allow him to admire Spain, the Cid, and don Ramón and to send his greetings in German verse. The following contributions of Volume I seem to be especially worthy of notice: "Phaenomenologie und Philologie" (by Eduard Wechssler), "Zur Frage der Volksetnologie" (W. V. Wartburg), "Zur spanischen Grammatik" (Karl Pietsch), "Beiträge zur spanischen Syntax" (Leo Spitzer), "Zur Kenntnis der vorrömischen Ortsnamen der iberischen halbinsel" (W. Meyer-Lübke), "La tendencia a identificar el español con el latín" (Erasmus Buceta), "Terreros y sus opiniones ortográficas" (Miguel L. Amnátégui Reyes), "De coro, decorar" (H. Gavel), "L'hispanisme dans Victor Hugo" (A. Morel-Fatio), "La leggenda della madonna della neve e la *Cantiga de Santa Maria* (Mario Pelacz), "Shakespeare y España" (H. Thomas), "La fortune d'Atala en Espagne" (Jean Sarrailh), "Proverbios de Salomón" (C. E. Kany), "Traducciones de romances en Dinamarca e Islandia" (Hans Aage Paludan), "Versiones en romance de las crónicas del Toledano" (B. Sánchez Alonso), "Alonso de Valdés y el *Diálogo de Mercurio y Carón*" (M. Bataillon), "Lainez, Figueroa and Cervantes" (Rudolph Schevill), "Sobre Lope de Vega" (Hugo Albert Rennert), "La figura del donaire en el teatro de Lope de Vega" (José F. Montesinos), "Strophes in the Spanish Drama before Lope de Vega" (S. Griswold Morley), "A Bibliography of American Spanish" (C. Carroll Marden), "Notes de syntaxe gasconne" (Eduard Bourciez), "Syllabes ouvertes et syllabes fermées en roman" (Salverda de Grave), "Confusions d'occlusives" (Louis Gauchat), "Études Siciliennes" (Georges Millardet), "Irregular Epic Metres" (E. C. Hills), "Latin *universitario*" (P. Gonzales de la Calle).

*Tomo Segundo.* The most noteworthy contributions are the following: "Evolución de algunos grupos con *s* en las lenguas hispánicas" (V. García de Diego), "Voces que significan *hollín* en las lenguas romances" (Arnald Steiger), "Sobre un aspecto estilístico de D. Juan Manuel" (José Vallejo), "El romance en documentos oscenses" (Samuel Gili Gaya), "Mezcla de dialectos" (F. Kruger), "El grupo *tr* en España y América" (Amado Alonso), "La primera versión española de *El purgatorio de San Patricio*" (A. García Solalinde), "La légende de Roncevaux" (J. Sarrailh), "Le vrai et le faux Figaro" (Henri Merimée), "I versi spagnuoli di mano di Pietro Bembo e di Lucrezia Borgia" (Pio Rajna), "La vida del hogar en el siglo XVII" (Caroline B. Bourland), "Los romances tradicionales en Méjico" (Henríquez-Ureña), "Ensayo de clasificación de las melodías de romance" (Eduardo M. Turner), "Les assonances dans le *Poème du Cid*" (E. Staaff), "Les jeux de scène et l'architecture des idées dans le théâtre allegorique de Calderón" (Lucien-Paul



Thomas), "Spanische handschriften der münchener Staatsbibliothek" (Ludwig Pfandl), "O elemento germánico no onomástico português" (J. J. Nunes), "Los nombres árabes de las estrellas" (O. J. Tallgren). The most important contribution of Volume II and one of the outstanding recent contributions to Romance philology is the last article, the work of Tallgren on the Arabic names for the stars, with their transcription in the time of Alfonso the Learned.

*Tomo Tercero*. Volume III begins with a contribution of interest to all, "De música y métrica gallegas" by Julián Ribera, the well-known interpreter of the music of the Cantigas. The following articles are also worthy of notice: "Significació de l'elogi de l'acròpolis d'Atènes pel rey Pere L'Cerimoniós" (A. Rubió I. Lluch), "La reaparición del *Tirant lo Blanch* de Barcelona de 1497" (Homero Seris), "Testo d'una delle canzoni di Bernart de Ventadorn" (Vincenzo Crescini), "The *De libris educandis* of Antonio de Lebrija" (Hayward Keniston), "El teatro escolar y el renacimiento español" (Adolfo Bonilla y San Martín), "Proceso de ilegitimidad del prior de Crato" (Duque de Alba), "Un embajador de España en la escena inglesa" (Antonio Pastor), "Los nombres geográficos a través del tiempo" (Antonio Blázquez), "Precedentes islámicos de la fonética moderna" (M. A. Alarcón), "La universidad de Alcalá" (Antonio de la Torre y del Cerro), "La librería de Velásquez" (F. J. Sánchez Cantón), "Roland à Saragosse" (Mario Roques), "Un juglar español en Sicilia" (Ezio Levi), "Miscelae etimológicas" (Carolina Michaelis de Vasconcellos), "Sobre los iberos y su lengua" (Manuel Gómez Moreno), "La historia del abad Don Juan" (Felipe Morales de Setién), "El resumen del santoral del culto mozárabe" (Eliás Tormo), "Juan de Mal Lara y su *Filosofía vulgar*" (Américo Castro). The third volume ends with an epoch-making work on Basque phonetics, "Pronunciación guipuzcoana" by the famous Spanish phonetician Tomás Navarro Tomás, one of Menéndez Pidal's most brilliant disciples.

From an extended article published in *El Sol* of Madrid for March 7 we learn that on the previous day, the sixth of March, there took place at the Centro de Estudios Históricos the "*acto de entregar*" or presentation of the *homenaje* to don Ramón. Many distinguished scholars from all parts of the world had contributed to the *homenaje*, and a few were actually present at the official presentation of the volumes. Speeches were made by Américo Castro, Navarro Tomás and by don Ramón, all of which are printed in *El Sol*.

AURELIO M. ESPINOSA

STANFORD UNIVERSITY

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**Azorín: Doña Inés (Historia de amor).** Madrid, 1925.

The newest cycle of the Don Juan legend, which was initiated not many years ago, is as yet far from complete if we may judge by the new works, relating to the theme, that are constantly appearing. Among the more recent is *Doña Inés*, by the newly elected member of the Spanish Royal Academy, Martínez Ruiz or "Azorín." It will be remembered, perhaps, that this is not the first work of the delightful essayist and literary critic to claim relationship with the hero of Zorrilla's drama, for his *Don Juan* appeared in 1922. Indeed the spirit of the new volume is thoroughly in harmony with that of its pre-

decessor, for its connection with the legend of Don Juan is equally remote and evasive. One need feel no literary obligations whatsoever toward the fair Doña Inés de Ulloa when treating of this new work; so we shall proceed to examine it with all freedom, despite its compromising title.

*Doña Inés* is called an *Historia de amor*, and is really nothing more than an episode, as the Spanish critic, Enrique Diex Canedo, has already stated. It is in truth the last episode in the amorous life of Doña Inés de Silva, a Segovian lady of noble birth who, as may be presumed, is no longer in her first youth. We are presented to this mid-nineteenth century lady, a slender figure in sweeping skirts, as she is said to appear in a faded daguerrotype of the period. To us she seems rather a lady who has just stepped from a charming portrait of Madrazo. However, the prose portrait, presented with a boldness of relief which suggests a clear-cut Spanish landscape against a Mediterranean sky, is finely representative of Azorin's plastic manner.

As we have already stated, Doña Inés is no longer in the first flush of youth when she embarks upon the love venture of this refined tale—the other figure being a certain poet of Segovia, Diego, *el de Garcillán*. We may imagine that she has many love affairs behind her, for when the work begins she is living in an obscure lodging house in Madrid, where she receives a letter from Don Juan, the contents of which are not revealed but easily imagined. Doña Inés departs soon after for Segovia. This fugitive episode brings into relief the previous existence of our feminine Don Juan, and suggests very subtly that flow of continuity from past to present which is inherent in the author's vision of life.

The trip by diligence to Segovia enables Azorin to include one of his characteristic landscape sketches, revealing an almost religious devotion to the humble and unobtrusive in nature and an exquisite sensibility for shifting shadows and the wild fragrance of rosemary and thyme. Then we enter the old Castilian town itself, dominating the Erasma from a lofty spur, banked by snow-clad peaks—Segovia with its proud mansions, its towering aqueduct overshadowing busy scenes of trafficking and marketing, its humble romantic churches of mellowed stone. Azorin, by choosing this gay and beautiful city as the setting of *Doña Inés*, links it with Toledo and austere Avila, which have already infused their charm into tales of Castile.

Against this Segovian background which weds yellow piles to green banks and trailing flowers, there are projected a series of figures and animated scenes, each with its dominant theme, tragic, gay, grotesque—each complete in itself and detached from its fellows. It is as though fleeting moods had been imprisoned there, and crystallized. There is Matias, *el pastor*, who incarnates the worthy line of shepherds that made possible the celebrated weavers and tanners of Segovia. There is Plácida, the fresh village maid, first muse of the poet Diego, whose prototype of an earlier age inspired the *serranillas* of medieval poets. And then the shrewd bishop, the civil magistrate, vivacious Tía Pomiplia and her husband Tía Pablo, of whom we shall speak later! They are all figures who have a deeper significance than mere individuals of flesh and blood; they are the essence of their several types, creatures of a conventionalized art steeped in tradition and historic spirit.

Even Doña Inés herself is not an exception to this grouping. Despite

the life-like portrait which we have of her in the opening pages, a portrait in which her most intimate gestures are revealed—despite the luxurious scene in which we surprise her in the intimacy of her *alcoba*, disillusioned after her rupture with Don Juan—even despite the two meetings with Don Diego of which we are made participants, and which the author has obviously made every effort to render passionate and dramatic—Doña Inés is an abstraction, an elusive being whose concrete self is estranged from us by the poetic vision of the author.

There is another character in this *historia de amor*, who, although less dramatic than Doña Inés, is nevertheless admirably drawn, the object of a delicate introspective study. Into the figure of Tío Pablo, whom Doña Inés visits in Segovia, Azorín has certainly put much of his own personality. A figure whose counterpart has been presented more or less suggestively throughout the course of the author's work, he might well symbolize that Spanish gentlemen whom we style "*el fin de la raza*." He is one whose excess of sensibility makes him unhitted for the active life. His morbid sensitiveness to the tragedy of the present moment, trembling on the verge of the past, causes him to seek refuge in his books and writings and the tranquil enjoyment of emotional states once experienced.

The autumnal tone that pervades this work is imparted by the personality of Don Pablo. He it is who interprets and completes the character of Doña Inés; he alone who understands her. For while this kindly gentleman is presented to us as chronicler of the life of a certain Doña Beatriz de Silva, a remote ancestor of Doña Inés, he is in reality compiling the life of Doña Inés herself. Fortunate we are in having been introduced to this understanding and penetrating spirit, who knew the romantic lady of 1840 as well as the author, and certainly better than she did herself.

If the heroine of this *historia* is indebted to one of the other characters for having revealed to us her fullest personality, she has nevertheless a thoroughly independent rôle as far as the structure of the work is concerned. She it is who gives unity and finality to the fragmentary plot. Her relations with the poet Diego terminate as do all such sudden fascinations, in the gradual cooling of the passion, and likewise of the scandal which it had provoked in the smooth flow of the village events. The adventurous lady then sails for South America, where Don Diego had passed the greater part of his childhood, there founding a home for Spanish waifs, and perpetuating, as Tío Pablo probably had foreseen, the pious repentance of that fourteenth century Beatriz de Silva.

Indeed the unity and firmness of structure, so noticeably absent in several of the author's earlier narrative works, are strikingly manifest in Doña Inés. The lyric plot is sufficiently well-knit to support the decorative pattern which embellishes and enhances it. All of those characteristic qualities which have made Azorín one of the most delightful and refined of Spanish prose writers today have attained their perfection in this volume. What if, as has been argued, the vein of inspiration is a limited and oft-recurring one? It has been thoroughly worked, the dross discarded, and the metal burnished to its highest luster. This alone is an accomplishment which few of his contemporaries have attained, and which has made famous many an artist since the days of Horace and his golden mean.

ANNA KRAUSE

## BIBLIOGRAPHY

### I. SCHOOL TEXTS

#### **Practical Spanish Grammar**

by Arthur Romeyn Seymour and Adelaide Ellen Smithers, both of the University of Illinois.

Pages ix+230. The thirty lessons of the book are preceded by an introduction (5 pp.) dealing with pronunciation. Each lesson contains a body of paradigms, rules, drills, and exercises in Spanish and English. There is an appendix of verbs, numerals, and classroom expressions. There are two vocabularies and an index. At the beginning and the end of the book, inside the cover and on the fly leaf, are charts of the most common irregular verbs and of the radical changing verbs. About a dozen pictures and maps embellish the work. 1925. Longmans, Green & Co. \$1.50.

#### **First Spanish Course**

by E. C. Hills, of the University of California, and J. D. M. Ford of Harvard University.

Pages vi+410. This new edition of the *First Spanish Course* contains, as new features, a set of alternative English-Spanish exercises, a list of classroom expressions, and fourteen topical illustrated charts, which are numbered drawings of such subjects as the classroom, the country, etc. Accompanying each chart is a direct method conversational exercise. The words corresponding to the numbers on the chart are after the last chart. Preceding the lessons are ten pages devoted to pronunciation. There are fifty lessons, each containing a body of grammatical explanations in English, with paradigms, drills, exercises in English and Spanish, and a vocabulary. Two general vocabularies (46 pp.) and an index complete the book. There are many Spanish and Spanish-American illustrations as well as three appropriate maps. 1925. D. C. Heath & Co. \$1.56.

#### **New First Spanish Book**

by Lawrence A. Wilkins, Director of Modern Languages in the New York High Schools.

Pages xiii+418+1xx. The book is a combination reader and grammar. Thirty pages of preliminary material, dealing mostly with pronunciation, precede the lessons, which are thirty-eight in number. Each lesson contains a reading selection, a vocabulary, a discussion of grammatical matters, various drills, and an exercise for translation from English into Spanish. Pages 341-75 contain vocabulary and grammar reviews, one for each three lessons. Next come an appendix of useful matters, prose and poetic readings, names, numerals, and personal pronouns, followed by an appendix of verbs, two vocabularies, and an alphabetical index. Many words in the Spanish vocabularies, both in the body and at the end of the book, are marked with asterisks and daggers to indicate their relative frequency. The book is profusely illustrated with pictures and maps. 1925. Henry Holt & Co. \$1.48.

**Spanish Grammar Review**

by Joseph S. Galland, of Indiana University, and Roberto Brenes-Mesén, of Syracuse University.

Pages vii+170. There are twenty-four lessons, each containing a body of rules, explanations, paradigms, and four sets of composition exercises of ten sentences each. There is an appendix of verbs, numerals, etc., an English-Spanish vocabulary, and an index of eight pages. 1924. Allyn & Bacon. \$1.20.

**Spanish Drill Book**

by Howard C. Leonard, Theodore Roosevelt High School, New York City.

Pages 87. There are twenty-two chapters, each dealing with some fundamental grammar topic. Rules are given together with various types of drills, in English and Spanish, for mastering the difficulty. Distributed through the book are many thought questions. Chapter xviii contains prose passages for translation into English; chapter xix consists of sentences and connected passages for translation into Spanish; chapter xx, questions in Spanish; chapter xxi, forty subjects for free composition; chapter xxii, pronunciation and phonetics. There is an English-Spanish vocabulary (20 pp.). 1925. Globe Book Company. 67 cents.

**Elementary Spanish Conversation and Composition**

by Professor Aurelio M. Espinosa, of Stanford University.

Pages xx+138. There are thirty lessons, divided into fifteen units, each of which treats of a group of grammar topics, with a reading exercise, a set of questions, a drill in conjugations, a set of oral exercises and a theme for translation into Spanish. Preceding the lessons are five pages of familiar expressions and Christian names. There is an appendix of verbs (19 pp.) and two vocabularies (40 pp.). There are seventeen illustrations, including maps of Spain, Mexico, and South America. 1924. Allyn & Bacon. \$1.20.

**Un Viaje a Sud América, a Book of Spanish Conversation**

by C. F. McHale, Director of Instruction in the Centro Internacional de Enseñanza, Madrid.

Pages x+284 (231 text, 53 vocabulary). The book is divided into three parts: I. Preparation for the Trip (12 chapters); II. In South America (20 chapters); III. Information about South America (15 chapters). Each chapter is accompanied by a "Cuestionario" and one other exercise, offering various types of drill and composition for the student. The text is illustrated by many pictures and maps. 1924. D. C. Heath & Co. \$1.32.

**Un Verano en España, a Spanish Reader**

by Roger Burch Weems, formerly of Woodberry Forrest School, Virginia.

Pages viii+249 (139 text, 58 exercises, 8 notes, 44 vocabulary). The text, which is an account of a trip to Spain, taken by the author, consists of forty-one brief chapters. Based upon each chapter is a group of exercises consisting of a set of questions, a collection of idiomatic expressions, and a short theme for

translation. The account is illustrated by many photographs of Spanish scenes. 1925. D. C. Heath & Co. \$1.32.

### **First Spanish Reader**

by Professors Everett Ward Olmsted and Edward H. Sirich, both of the University of Minnesota.

Pages viii+258 (139 text, 8 biographical sketches, 13 notes, 24 exercises, 74 vocabulary). There are twenty-four stories, drawn from such sources as the works of Pereda, Fernán Caballero, and Valera. The book is divided into two parts, the first of which is for beginners; the second part is more difficult. The brief biographical sketches of the authors are in English. The exercises consist of questions, drills, and sentences for translation into Spanish, all based upon the text. 1924. Henry Holt & Co. \$1.20.

### **Cuentos Contados**

by John M. Pittaro, of the Stuyvesant High School of New York City, and Dr. Alexander Green.

Pages x+211 (113 text, 38 exercises, 9 "*Resumen Gramatical*," 51 vocabulary). The book is intended for beginners and contains thirty short stories, drawn from various Spanish sources. At the end of each story is a "*Cuestionario*." Based upon each story, at the back of the book, is a group of exercises, consisting of linguistic drills and sentences for translation from English into Spanish. The "*Resumen Gramatical*" contains fundamental grammatical information and numerals. Most of the stories are illustrated. 1925. D. C. Heath & Co. \$1.16.

### **Cuentos, Romances, y Cantares**

by Professor Aurelio M. Espinosa, of Stanford University.

Pages viii+129 (86 text, 14 notes, 29 vocabulary). This is a collection, for first-year classes, of nine popular tales, five ballads, and seven songs, drawn from oral tradition. Each selection is accompanied by a set of questions, a verb drill, and a suggestion for oral reproduction. The songs have a piano accompaniment, five of which are arranged by don Rafael Benedito of Madrid. There are fifteen illustrations. 1925. Allyn & Bacon. 80 cents.

### **El Capitán Veneno**

por Pedro Antonio de Alarcón.

Edited by Professors J. D. M. Ford and Guillermo Rivera, both of Harvard University.

Pages vii+203 (92 text, 21 notes, 26 exercises, 64 vocabulary). This is an enlargement of Professor Ford's previous edition of this same work. There is a biographical introduction, sketching the life and works of Alarcón. The exercises, prepared by Professor Rivera, consist of twenty-five groups, each containing a set of questions in Spanish and two exercises for translation from English into Spanish. The story is illustrated by nine drawings. 1925. D. C. Heath & Co. 88 cents.

**Sol de la Tarde**

por G. Martínez Sierra.

Edited by Professor Charles Dean Cool, of the University of Wisconsin, with a critical introduction by Federico de Onís, General Editor of the "Contemporary Spanish Texts."

Pages xvii+139 (69 text, 10 notes, 16 exercises, 44 vocabulary). This is a group of four short stories, three of which are taken from a collection called *Sol de la Tarde*. The fourth, which is in dramatic form, is from a volume entitled *Pasion Lunática*. The introduction by Professor de Onís is in Spanish (9 pp.), followed by a bibliographical note (3 pp.). The linguistic material consists of twelve groups of four exercises each, two in Spanish and two in English. There is a photograph of the author at the beginning of the book. 1925. D. C. Heath & Co. 84 cents.

**La Hermana San Sulpicio**

por Armando Palacio Valdés.

Edited by John M. Hill, of Indiana University.

Pages xvii+305 (144 text, 29 notes, 26 exercises, 106 vocabulary). There is an introduction, in English (11 pp.), dealing with the life and works of Valdés. The text is an abridgment of the original work, which is too long for school use. There are seventeen groups of exercises, based upon the text, each consisting of a "Cuestionario," a list of idioms and a set of sentences for translation into Spanish. There are some half-dozen illustrations by L. Camarero. 1925. D. C. Heath & Co. \$1.12.

**El Préstamo de la Difunta y Otros Cuentos**

por V. Blasco Ibáñez.

Edited by Professor George Baer Fundenburg, of Grove City College, and Professor John F. Klein, of Franklin College.

Pages xi+148 (84 text, 5 notes, 14 exercises, 45 vocabulary). There are two other stories than the one which gives the book its title. They are "El Rey de las Praderas" and "Un Beso." A biographical introduction, in English, covers three pages. Drill material consists of twelve exercises, each with a "Cuestionario" and a set of sentences for translation into Spanish. The illustrations are four pictures, one of which is of the author. 1925. The Century Company. \$1.10.

**Lucha Extraña**

por Luis López Ballesteros.

Edited by Professor José M. Albaladejo and Harrold Hudson Britton, both of the University of Michigan.

Pages xv+247 (170 text, 21 notes, 56 vocabulary). This is a novel which was first published in 1895. The work is given in its entirety. There is a brief biographical introduction in English. The illustrations consist of three reproductions of Spanish scenes and one of the author. 1925. The Century Company. \$1.50.

### Three Plays by Calderón

Edited by Professor George Tyler Northup, of the University of Chicago.

Pages lv+358 (291 text, 67 notes). The three plays are: "Casa con dos Puertas mala es de guardar," "La Vida es Sueño," and "La Cena del Rey Baltasar." The introduction, in English, treats of the following subjects: I. Biography of Calderón. II. The Age of Calderón. III. The Spanish Conception of Honor. IV. Culteranismo-Calderón's Style. V. The Attitude of Critics toward Calderón. VI. A Classification of Calderón's Dramatic Works. VII. Introductory Notes to the Text. The frontispiece is a reproduction of the frontispiece of the first edition of Calderón's "Autos Sacramentales," Madrid 1717. 1926. D. C. Heath & Co. \$1.72.

### Compendio de Historia Hispanoamericana

by Don Carlos Navarro y Lamarca, late Professor in the Colegio Nacional de Buenos Aires.

Edited by Dr. Roy Temple House, of the University of Oklahoma, and Dr. Carlos Castillo, of the University of Chicago.

Pages 315 (240 text, 75 vocabulary). There are nineteen chapters, dealing with the history of Central and South America. At the end of each chapter is a set of questions in Spanish. Throughout the book are numerous footnotes in English. There are very many pictures and maps, illustrating the text. 1925. Scott, Foresman & Co. \$1.00.

### Cantos para Niños

by Monserrate Deliz, Supervisor of Music, Aguadilla, Puerto Rico.

Pages xii+82. There is a short preface, in English, followed by four pages, in Spanish, of instructions to teachers. The instructions deal with suggestions for gestures to accompany certain ones of the songs. There are fifty-three brief songs, the melody for each song being printed in large music type. Most of the songs are illustrated by appropriate pictures. There is a Spanish-English vocabulary (8 pp.) by Mrs. Paule Vaillant, of Columbia University. 1924 and 1925. D. C. Heath & Co. 80 cents.

### Spanish Idioms and Phrases

by J. Moreno-Lacalle, of Middlebury College.

Pages 90. This is a pad  $7\frac{3}{4} \times 9\frac{3}{4}$  inches. Each page is divided into two parts by a perforated line. The upper third contains a group of related idioms in Spanish and English. The remainder of the sheet contains varied drill exercises for the accompanying idioms. The lower part, containing the exercises, can be detached from the stub for use by a class for oral or written exercise. 1925. Ginn & Co. 84 cents.

### Flor de la Vida

por Serafín y Joaquín Álvarez Quintero.

Edited by Professors Frank O. Reed and John Brooks, both of the University of Arizona.

Pages xviii+106 (50 text, 7 notes, 13 exercises, 36 vocabulary). Professor de



Onís furnishes the usual critical introduction, in Spanish, as this is one of the series of "Contemporary Spanish Texts." There is also a bibliography (2 pp.). The work is a play in three acts. The linguistic material consists of ten groups of exercises, each group containing a set of questions and varied grammar drills. The frontispiece is a reproduction of a photograph of the authors. Music used in the play (Aurea's song and a violin passage, played off-stage) is given at the end of the book. 1926. D. C. Heath & Co. 76 cents.

MICHAEL S. DONLAN

DORCHESTER HIGH SCHOOL FOR BOYS

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### FURTHER NOTES ON *-RA* AND *-SE*

[Just as HISPANIA goes to press a communication is received from Professor Wright with additional observations bearing on the use of *-ra* and *-se* (see p. 170 of this issue) in South America. As it is too late to add them to the article, we print them below.—THE EDITOR.]

Three issues of the Cali, Colombia, daily (*Correo del Cauca*) have just been received. They show: 5 *-se* forms versus 25 *-ra*—*-se* forms in 140 news columns, or a ratio of .20; and 4 *-se* forms versus 10 *-ra*—*-se* forms in 20 editorial columns, a ratio of .40.

In a letter dated March 23, 1926, Ana Julia Darnet (secretaria del Instituto de Filología, Universidad Nacional de Buenos Aires) writes: "El imperfecto de subjuntivo emplea las dos formas (en *-ra* y en *-se*), pero en la conversación ordinaria se prefiere la primera. Es relativamente raro el empleo de la forma en *-se*."

In a letter from Santiago de Chile, dated March 26, Professor R. Lenz writes: "En todo el norte y centro del país se usa exclusivamente la forma en *-ra* entre el pueblo, y en la conversación de la gente culta prevalece la misma. Sólo en la región que en mi *Diccionario Etimológico*, §59, llamo Centro meridional (entre Talca y Concepción), sobre todo en Chillan, me consta el uso popular de la forma en *-se*. El sur desde el Biobío, Temuco, Valdivia, etc., hasta Puerto Montt, creo que prefieren *-ra*. Faltan estudios detallados sobre este asunto y el libro impreso no prueba nada, porque algunos literatos creen que lo más raro será más elegante, y escriben a menudo *-se*."

LEAVITT O. WRIGHT

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## REPORT OF DR. SULLIVAN

The following report of Dr. Sullivan on the charges made against Dr. Price has been received from President Graves of the University of New York. Dr. Sullivan and Dr. Price are both employed by the New York State Department of Education. Dr. Graves' letter and Professor Hendrix' reply are also published.—THE EDITOR.

THE UNIVERSITY OF THE STATE OF NEW YORK  
THE STATE DEPARTMENT OF EDUCATION

W. S. Hendrix

Department of Romance Languages  
Ohio State University, Columbus, Ohio

ALBANY, N.Y., APRIL 1, 1926

MY DEAR SIR:

Enclosed you will find a copy of the report made to me on March 18 by Assistant Commissioner Sullivan on the charges made against Doctor Price. The pressure of other matters has prevented my earlier consideration of these findings, but I may say now that the report closes the incident as far as we are concerned.

Very sincerely yours,

FRANKLIN PIERREPONT GRAVES

THE UNIVERSITY OF THE STATE OF NEW YORK  
THE STATE DEPARTMENT OF EDUCATION

Dr. Frank P. Graves  
President of the University

ALBANY, N.Y., MARCH 18, 1926

DEAR DOCTOR GRAVES:

Acting in accordance with your instructions I have examined all of the correspondence and other material on the subject of a charge made that Dr. William R. Price, Supervisor of Modern Languages in this Department, was discouraging the study of Spanish in the high schools of this state.

It appears that Dr. Price in an address which he delivered before the Southern Section of the New York State Association of Modern Languages Teachers at the South Side High School at Elmira on November 5, 1925, made the following remarks:

"In how many high schools of our state do the pupils take two years of French and two years of Spanish? Why Spanish? Why not Hottentot? Why not Choctaw? Why not Italian—from which through the Renaissance we derive our culture? . . .

"Heaven knows how it (Spanish) got in—but we have it. And Heaven knows how long it will stay!"

Dr. E. Herman Hespelt, Professor of Spanish in Elmira College who was in the audience, sent a copy of these remarks to Mr. Henry Grattan Doyle, Professor of Romance Languages at George Washington University, and requested him to bring them before the American Association of the Teachers of Spanish at its meeting December 28-29, 1925, at Columbus, Ohio.

In his letter Dr. Hespelt expresses the wish that through the teachers of Spanish "some pressure might be exerted to make Price more discreet in the future" and feels that "the undiscerning school superintendents . . . may have

taken their cue from him to drop Spanish from the curriculum of the smaller high schools of the state." He further states to Mr. Doyle that "you will not only be doing me a personal favor, but you will also be helping the general cause."

Dr. Hespelt was present at the Columbus meeting but got Mr. Doyle to introduce a resolution protesting "against the unfair attitude toward the teaching of Spanish of Dr. William R. Price as shown by his public utterances; and that copies of this resolution be sent to the Governor of New York, the State Commissioner of New York, the Board of Regents of the University of New York, the Superintendent of Schools of New York City, and to Dr. Price."

When Dr. Price received the copy of the resolution he addressed an open letter to Mr. Doyle, Mr. Wilkins, and Mr. Coester.

Neither the resolution nor Dr. Price's letter have appeared in the public press so far as can be ascertained.

Other letters from various individuals giving impressions of Dr. Price's hostility expressed in private need no summary, as the resolution was directed against his public utterances. Still another letter merely bears witness to the fact that Dr. Price in his Elmira address was speaking only of modern languages in small high schools.

From this material the following conclusions may be drawn:

1. The American Association of the Teachers of Spanish on the basis of *ex parte* evidence passed a resolution of censure without giving the accused a chance to be heard in person or by written communication.
2. Only a certain portion of the address at Elmira was used to give an impression that Dr. Price was publicly condemning Spanish in all schools, whereas in that particular address his general theme was on the inadvisability of trying to teach two modern languages in small high schools and only two years of each.
3. The impression is given that Spanish is losing ground in the schools and that Dr. Price should be restrained from giving advice in such a fashion as to lead superintendents to drop Spanish from the smaller high schools in the state.
4. A further and somewhat unfortunate impression is gained from some of the material that a state official has no right to express an opinion or give advice which might result in having a subject dropped.
5. Finally it appears that there are several agencies at work carrying on propaganda to increase or to continue the study of Spanish in the schools.

With due regard to both parties to this dispute it must be found as follows:

1. The method used in passing the resolution was not entirely fair.
2. Excerpts taken from their proper setting in a book or an address usually fail to give a correct impression.
3. A public official such as the Supervisor of Modern Languages of New York State is acting properly and strictly within the line of his duty in giving public advice to school officials as to how many modern languages should be taught in the high schools and as to which should be dropped in the interests of efficiency and economy.
4. Except before the State Examinations Board and the Board of Regents, however, it is not his function to carry on an organized propaganda against subjects authorized by those boards to be in the curriculum, but this rule should not deny him the right of expressing his personal opinion as to the respective values

of various subjects. Parenthetically we would say that this kind of freedom of expression has been advocated consistently by associations of college instructors. What they wish for themselves they should scarcely deny to others.

5. In giving such advice and in expressing such opinions the language used by any supervisor should be correct and dignified and not calculated to cast odium against or hold up to ridicule subjects authorized by the boards above-mentioned.

6. We find that Dr. Price in his address at Elmira, in his open letter, and in private conversations with some teachers has made use of infelicitous and indiscreet remarks and expressions on the subject of Spanish.

7. This is particularly unfortunate in view of the fact that in his work in the Examinations Division of this Department, he has not exhibited hostility to the work in Spanish and has many warm friends among and close personal relationship with Spaniards and school and college teachers of Spanish.

Respectfully yours, JAMES SULLIVAN

*Mr. F. P. Graves*  
*Commissioner of Education*  
*Albany, New York*

COLUMBUS, OHIO, APRIL 7, 1926

MY DEAR MR. GRAVES:

I am in receipt of your letter of April 1 in which you inclose the report on the Price resolution made by Mr. Sullivan.

I should like to take exception to paragraph number 5 of the conclusions of Mr. Sullivan to the effect that "there are several agencies at work carrying on propaganda to increase or to continue the study of Spanish in the schools." I think that is entirely incorrect. To the best of my knowledge and belief there is no such agency or agencies carrying on such propaganda.

As to finding number 2: "excerpts taken from their proper setting in a book or an address usually fail to give a correct impression." this is usually true, but the excerpts quoted in this report are overwhelmingly convincing of Mr. Price's attitude, whatever the context may have been.

As to finding number 4. I think you will find that associations of college instructors never have advocated a freedom of expression which consists in an attack on a subject which they are supervising, unless these attacks are based on arguments that have a better foundation than personal dislike.

Mr. Sullivan says "neither the resolution nor Dr. Price's letter have appeared in the public press as far as can be ascertained." You will find the correspondence between Mr. Price and Mr. Wilkins printed in the March, 1926, number of *HISPANIA*, Volume XI, pp. 134-136. This was done at Mr. Price's suggestion, as the correspondence shows.

I did not know Mr. Price nor anything of his activities against Spanish until the resolution was introduced at the Christmas meeting of the Association. I must say, however, that the correspondence which has passed through my hands in connection with this resolution has convinced me that Mr. Price is either opposed to Spanish on grounds that appear inadequate, or he is most unfortunate in expressing his sentiments.

Very sincerely yours,

W. S. HENDRIX, *President*,  
*American Association of Teachers of Spanish*

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# HISPANIA

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*Tends to use the word "influence" too lightly - Gibson*

## SPANISH INFLUENCE ON THE LITERATURE OF FRANCE

It is not the denial of the French critic, Masson, that Spain has ever done anything for Europe, that serves as inspiration for this brief study, for the deluge of contrary evidence which was rained upon him by fellow critics and students of literature at home and abroad has served to demonstrate sufficiently the fatuity of his remark; but rather it is a resentment of the unfortunate fact that a lack of deserved emphasis is given to the rôle that Spanish letters have played in the literature of the world, and especially in that of France. Continually the student of Spanish is being told of the tremendous influence of France on Spain, but seldom does he hear of the immense reciprocative influence of the latter country on her northern neighbor. To this is due a regrettable situation that exists among countless advanced students of Spanish and among many, many teachers of this language: They are not aware that the literature of that original people below the Pyrenees has exerted an extensive and determining influence on French writers other than Corneille. Many know that Spain was felt in France during the sixteenth and seventeenth centuries, but few who have not had occasion to investigate, realize the extent and the intensity of her influence during these centuries and those that followed.

Philarète Chasles, an outstanding French critic of the past century, in his *Études sur l'Espagne*,<sup>1</sup> called the France of the first half of the seventeenth century a "France espagnole," and further remarked, "Tout...était espagnol en France."<sup>2</sup> Still later in his work he added, "Nôtre théâtre contient plus de deux cents drames qui viennent d'Espagne."<sup>3</sup> But M. Chasles did not know the half of

<sup>1</sup> Paris, 1847.

<sup>2</sup> *Op. cit.*, p. 108.

<sup>3</sup> *Ibid.*, p. 148.

it, for as the study of comparative literature progresses, more numerous appear the affinities which link the literary activity of France to that of her neighbor to the south. France's intellectual expression is bound, in more ways than one and in its many phases, science, mathematics, theology, philosophy, art, manners, and the *belles-lettres*, to that of Spain.

The purpose, then, of this short survey is not to disparage nor discredit the influence of French letters on Spain, but to give in a compendious form some idea of the tremendous influence of Spain on the literature of France. It is, of course, impossible here even to hint at the many manifestations of Spanish genius in France, but we hope to suggest the vast importance that Spain has had for the writers of France over a period of many centuries. This is offered with the sincere hope that it may serve those students and teachers of Spanish, whom circumstances will not permit to make a comparative study of the literature of the two countries.

Early Spain produced some of the finest writers of that silver age of Latin literature which has been so profoundly felt by the rest of Europe, and whose writers have been so frequently imitated and plagiarized. The southern schools of Spain contributed much to Latin oratory and poetry through the Balbos, the Senecas, Marcial, and Lucano. Other writers and thinkers of importance were Quintiliano, Prudencio, Latrón, Gallión, Clodio, and Estatorio. These writers, says Altamira, "llegaron a ejercer una verdadera tiranía en Roma, dominando al gusto público y transmitiendo su énfasis, su originalidad algo rara y la libertad de las reglas retóricas a que propendían."<sup>4</sup>

Under the domination of the Moors, Spain was the intellectual and cultural center of the world. The desire for knowledge was rampant; Arabs, Mozarabs, and Jews alike gave themselves enthusiastically to earnest study in science, theology, history, poetry, philosophy, and to many other phases of human endeavor. At Cordova great teachers were produced in all fields of thought, including agriculture and architecture, and to this city came students and scholars from all the great capitals of Europe to study and to learn from the scholars of Spain. In addition, the wars of the other European nations with the Arabs of Spain served to awaken the imagination of their people and to arouse their poetical instinct.

<sup>4</sup> *Historia de España*, Barcelona, 1900, I, 135.

The exotic character of the inhabitants of the Peninsula, both Moors and Christians, furnished the troubadours with much material for their narrative songs, in which the Gallic hero was often pitted against the Saracen. The mountains of the north were seized upon as dramatic localities for the trapping of an army, for the slaying of a protagonist, or for the achievement of superhuman deeds. There is, however, little evidence that the Spanish epic has ever made itself directly felt upon that of France. It is believed that an episode of the *Poema de Fernán González* was utilized in the *Hernaut de Bcaulande*. If this is so, it is the only example of the influence of the Spanish epic upon the French.<sup>5</sup> Later the ballads, *Nuño Vero*, *Nuño* (*Crónica general*, ed. of 1344), and *Tan clara hacía la luna*, seem to have been used by Jean Bodel d'Arras in his *Chanson de Saisnes*. Another French poem, the *Roman de la charette*, appears to bear a resemblance to a Spanish predecessor, the *romance* entitled, *Nunca fuera caballero*, also contained in the *Crónica* of 1344.

The high political prestige enjoyed by Spain, during the sixteenth century and the one that followed, placed her in an enviable position before the eyes of Europe. Doubtless her political importance will account largely for the extent of her influence on her sister nations in various fields of intellectual activity. Demogeot has phrased it thus: "On tâche d'imiter ceux qu'on envie; on imita l'Espagne. La France surtout, toujours avide de nouveautés, toujours ouverte aux modes étrangères, ne pouvait manquer d'en subir l'influence."<sup>6</sup> Early in this century, France began to read avidly translations from the Spanish. The *Celestina* was done into French in 1527 and underwent several translations before the end of the century. The various books of the *Amadís de Gaula* followed in 1540 to 1548, translated by Herberay des Essarts. This constituted a reintroduction of the chivalrous romance which had disappeared from France centuries before. The *Amadís*, and many other romances of the same nature taken over from Spanish, gave rise to a host of imitations. It was under Spanish influence also that the reaction against the romance of chivalry developed. This began with what was perhaps the most significant work translated during the century, the *Diana enamorada* of Jorge de Montemayor. Remembering that acting with that of

<sup>5</sup> Fitzmaurice-Kelly: *Historia de la literatura española*, Madrid, 1921, p. 26.

<sup>6</sup> Demogeot: *Histoire des Littératures étrangères, Italie-Espagne*, Paris, 1897, p. 358.

Spain was the influence of Italy, whose every dramatic effort tended toward the triumph of the pastoral,<sup>7</sup> the ripeness of the moment in which appeared the *Diana* is more readily appreciated. The advent of this work established a *genre* whose influence endured for many centuries. Honoré d'Urfé at once made an adaptation of it, *L'Astrée*, which had an immediate and remarkable success, and which drew along in its wake a multitude of writers who sought to profit by its unusual popularity. Until well into the next century, France was flooded with pastorals, a large percentage of which found their sources in the *Astrée*, or in the original Spanish.

In the literary excitement over the pastoral, the other types of literature were not forgotten. The *Cid romances* were translated and imitated; Guevara's *Relox de príncipes* enjoyed a scarcely surpassed popularity; Bellay and Ronsard went to Spain for poetical inspiration; *Lazarillo de Tormes*, and later, *Marcos de Obregón*, were favorites whose influence reached its apogee more than a century later in the *Gil Blas* of Le Sage.

Many people now began to read the works of Spanish authors in the original, and soon the mode of the day demanded a reading and speaking knowledge of the Spanish language. By the beginning of the seventeenth century numerous grammars and dictionaries of Spanish were offered to the public,<sup>8</sup> many of which went into several editions. During this century there developed further an intense interest in the country and its inhabitants. This interest brought forth numerous works dealing with Spain and her people, books of travel, court memoirs, diaries, and the like.<sup>9</sup> The sway of Spain, in the France of the seventeenth century, can little be realized at the present day; the hispanization of this nation was all but complete. Spanish was heard in all drawing-rooms and the *préciosité* of their habitués

<sup>7</sup> Marsan: *La pastoral dramatique en France*, Paris, 1905, p. 75.

<sup>8</sup> A few examples are: *Dictionnaire très ample de la langue espagnole et française*, J. Polet (3d ed., 1604). — *Refrancs o proverbios castellanos traduzidos en lengua francesa*, Oudin (1609). — *Grammaire espagnole*, C. Oudin (1610). — *Thrésor des deux langues espagnole et française*, C. Oudin (1610). — *Miroir général de la grammaire*, Ambrosio de Salazar (1614). — *Grammaire espagnole abrégée*, Doujat (1644).

<sup>9</sup> Examples are: *Emblemes sur les actions, perfections et mœurs du seignor espagnol, traduit du castillan* (1626). — *Journal d'un voyage d'Espagne*, F. Bertaut (1664). — *Memoirs envoyez de Madrid*, Chapelain (?) (1670). — *Memoirs de la cour d'Espagne*, Mme d'Aulnoy (1690).

demanded an ever ready stock of Spanish phrases and proverbs. Many of the foremost writers of Spain published their works, untranslated, in France.<sup>10</sup> So great was the interest of this latter country in her neighbor that Cervantes was able to remark at the beginning of the century, "En Francia, ni varón ni muger deja de aprender la lengua castellana."<sup>11</sup> At the Hôtel de Rambouillet, Pérez de Hita was the fashion; his *Guerras civiles* was read assiduously by all, and imitated by many, serving as an inspiration to some of the most famous writers of this period. From it came a long line of Spanish-Moorish novels that began with the *Almahide* of Mlle de Scudéry and the *Zaïde* of Mme de La Fayette. Voiture and Sarrasin likewise found inspiration in Pérez de Hita.<sup>12</sup>

In this *milieu* lived and wrote many French authors upon whose work rests much of their country's literary fame. Corneille and Molière, with their contemporaries, found a means of certain appeal to public taste in making translations from the Spanish, or in borrowing subject, plot, or incidents from the *comedia*, and from Spanish legend and history, or from the novel and romance of Spain. The product was offered to a public that snatched up with avidity anything that savored of Spain.

Efforts at the establishment of a popular theater in the sixteenth century had proved unsuccessful; the classical plays of Jodelle and his fellow writers had failed to find favor with the public. With Alexandre Hardy (1569-1630) the French theater received numerous foreign impulses which marked a new era for the stage. Hardy drew not only from the ancients, but from the Italians and Spaniards as well. Before the time of the *Cid*, the influence of this latter country had been felt in many authors besides Hardy; Théophile de Viau, Racan, Gombauld, and Mairet had been presenting pastoral dramas and tragi-comedies that bore all the elements of the Spanish pastoral and of the *comedia*. The advent, then, of the *Cid* in 1636, found a public much of whose taste had been created and developed under Spanish influence.

"No soul," says Martinenche, "was better fitted to understand and

<sup>10</sup> Cervantes, Gil Polo, Guarjardo y Fajardo, Hurtado de Nera, Ambrosio de Salazar, J. Pinto Delgado, Quevedo, etc.

<sup>11</sup> *Persiles y Sigismunda*, III, chap. 13.

<sup>12</sup> Cf. Lanson, G.: "Études sur les Rapports de la Littérature française et de la Littérature espagnole" (*Revue d'Histoire littéraire de la France*, Vol. 4).

assimilate the genius of Spain than was Corneille."<sup>13</sup> From early years in his dramatic career Corneille had recourse to Spain: *Clitandre* (1632) is one of those romantic tragi-comedies that so abounded in the Spain of the sixteenth and seventeenth centuries. His *Médée* (1635) he acknowledges to be a Spanish-classical imitation, for in his *Examen* to the piece he says: "... ce que j'y ai mêlé du mien approche si peu de ce que j'ai traduit de Sénèque, qu'il n'est point besoin d'en mettre le texte en marge pour faire discerner au lecteur ce qui est de lui ou de moi." The hero of his next piece, *L'Illusion comique* (1636), is a Spanish type, an out-and-out *picaro*. Following this play by a few months came an adaptation of the first part of Guillén de Castro's *Mocedades del Cid*, entitled, *Le Cid*. From 1636 to 1650, Corneille was much under the influence of Spain, and at least seven plays written during this period of fourteen years bear witness to this fact.

Molière, too, offers much of interest to the student of Spanish literature who may be interested in the influence of this literature beyond the geographical confines of its own country. In spite of the fact that the manifestations of Spanish genius in the collective work of Molière are legion,<sup>14</sup> many critics have attempted to show that the author of *Le Misanthrope* owes nothing to Spain, and, like Despoismesnard (*Les Grands Écrivains de la France*), find the source of many of his pieces in earlier French plays, or in comedies of the Italian theater, but ever do they fail to make an attempt at discovering whether his models are, or are not, borrowed from, or indebted to, the theater of Spain, or whether they derive from another *genre* of Castilian literature. In view of the assertions of such critics, it is not out of place to quote here the first words of Huszar in his *Molière et l'Espagne*, "Any literary question that has given birth to as much literature as the study of Molière is subject to revision."

The influence of Spain on Molière will closely rival that on Corneille. Like most of his contemporaries, Molière knew Spanish, and his library contained 240 volumes of French, Italian, and Spanish

<sup>13</sup> Martinenche: *La Comedia espagnole en France de Hardy à Racine*, Paris, 1900, p. 191.

<sup>14</sup> Since lack of space precludes anything like a discussion of these here, we suggest the following two works as excellent references: Huszar, *Molière et l'Espagne* (Paris, 1907), and Martinenche, *Molière et le théâtre espagnol* (Paris, 1906).

comedies.<sup>15</sup> It is, then, only logical to suppose what actually happened, that he received frequent inspiration in the reading of these plays. He was directly influenced by Spain through his own knowledge of her literature, and indirectly, through his imitation of Italian pieces, or of plays by contemporary writers who were borrowing part or all from Spain: Scarron, Rotrou, Cyrano de Bergerac, Thomas Corneille, and others. But Spain is none the less in the work of Molière for coming indirectly; and the influence of Italy on this writer diminishes appreciably if it is examined with a knowledge of the extent to which Spanish culture had spread. The predecessors of Molière and many of his contemporaries had, in creating public taste, increased his susceptibility to the influence of Spain. So, in seeking and in endeavoring to understand the evidences of this country's genius in the author of *Tartuffe*, it is necessary to study the work of his fellow writers and that of those who came before, as well as to examine the origins of his Italian sources.<sup>16</sup>

After Molière, the sway of Spain in the literature of France underwent somewhat of a decline, but it did not approach a point of extinction; and by 1700 it had so revived, and henceforth so maintained itself, that eighteenth-century France is much indebted to it. By the beginning of this century France is again seeking inspiration in the writers of that glorious age through which Spain has just passed. We find Cervantes, Lope de Vega, Guevara, Rojas Zorrilla, and other lights of the *siglo de oro* in Regnard, Destouches, Le Sage, Marivaux, etc. During the years that follow these writers and to the

<sup>15</sup> Soulié, E.: *Recherches sur Molière*, Paris, 1863, p. 92.

<sup>16</sup> At this point it seems appropriate to mention some of the Spanish authors who underwent translation into French during the sixteenth and seventeenth centuries: José Acosta, Diego de Agreda y Vargas, Mateo Alemán, Castillo Solórzano, Colmenero de Ledesma, Herónimo Contreras, Fernández de Villareal, Juan de Flores, Doctor Carlos García, Garcilasso de la Vega (Inca), Gonzalo de Céspedes, Gracián y Morales, Luis de Granada, Antonio de Guevara, Herrera y Tordesillas, Juan Huarte, Hurtado de Mendoza, Loubayssin de la Marca, Juan de Luna, Luis de Mármol, Juan Márquez, Pedro Mexía, Jorge de Montemayor, P. J. E. de Nieremberg, Nuñez de Reinoso, Antonio Pérez, Pérez de Hita, Pérez de Montalván, Quevedo, Francisco de Rojas, Diego de San Pedro, Melchor de Santa Cruz, Santa Teresa, Suárez de Figueroa, Antonio de Torquemada, Vicente Espinel, Zayas y Sotomayor. (Many more important writers of this age have been purposely omitted from this list. Cf. Lanson, G.: "Études sur les Rapports de la Littérature française et de la Littérature espagnole" (*Revue d'Histoire littéraire de la France*, Vol. 3.)

end of the century, there is apparent a keen interest in Spain's letters, manners, and politics, second only to that of the preceding century. In 1700 there appeared an anonymous translation of Spanish plays under the title, *Théâtre espagnol*; the Abbé de Vayrac published his *État présent de l'Espagne* in 1718, a book that seems to have enjoyed considerable popularity; he followed it in 1724 with another volume on Spain, *Histoire des révolutions d'Espagne*. The rogue novel again came into favor, and French writers resorted to the *Diablo cojuelo*, *Marcos de Obregón*, and *Guzmán de Alfarache*; the pastoral is seen again in Marivaux; the influence of the Spanish-Moorish novel crops out once more in Voltaire, Bret, and Florian, and later, in Chateaubriand. During the last quarter of the century, there is a continued interest in the country and a general reading of Spanish literature. Henri Linguet published in 1770 a group of dramatic translations, *Le Théâtre espagnol*; in 1782 to 1784 there followed a *Bibliothèque universelle des romances* which contained numerous Spanish ballads. Those books dealing with Spain and her customs were several. Among them were *Le Voyage de Figaro*, by the Marquis de Langle, 1784, and Bourgoing's *Tableau de l'Espagne moderne*, 1789. To cap these and many other evidences of the attention which France gave to Spain, there was established a review bearing the name *L'Espagne littéraire*, which assumed the task of keeping France informed of the literary activity of the Peninsula. All in all, France of the eighteenth century is much indebted to Spain, and presents, as the high points of the latter's literary influence, Le Sage, Marivaux, Beaumarchais, and Florian, passing into the following century with Chateaubriand.<sup>17</sup>

The coming of the nineteenth century finds France with a great literature and a great literary tradition, neither of which, however, can be disengaged from the literatures of the peoples about her. It also discovers France well into that literary renaissance which was already discernible in Rousseau and Diderot, and which was definitely announced by Chateaubriand and Mme de Staël. It is only logical that this renovation should have many foreign affinities, and those with Spain are not few. Any reaction against classicism or pseudo-classicism, in a nation like France, would be likely to link itself with Spain, and since the French romanticists had ample means for ac-

<sup>17</sup> For a very brief consideration of Spain and the French philosophers of the eighteenth century see Martinenche: *L'Espagne et le romantisme français*, Paris, 1922, pp. 30-33.



quaintanceship with the free and unshackled literature of this country, an influx of Spanish elements and tone is not to be wondered at. Many translations that already existed had not lost favor. To romanticism the most important of these were the *Poema del Cid*, *La Celestina*, *Lazarillo de Tormes*, *Guzmán de Alfarache*, *Marcos de Obregón*, the *Guerras civiles de Granada*, and the many translations from the *comedia*. To these the eighteenth century added others; the *Guerras civiles* was retranslated in 1809; the *Romancero* was done into French in 1812; *Don Quijote* was retranslated several times, as were the masterpieces of Lope de Vega and Calderón. The ever present interest in Spain, her people, and her wars, increased with the appearance in France of a great number of works treating of almost every phase of Spanish life and expression: Bouterwek's *Histoire de la Littérature espagnole* was translated from the German in 1812; Chateaubriand published an article entitled *De l'Espagne* in the *Conservateur* of 1820; Abel Hugo published in 1824 his *Histoire de la Campagne d'Espagne en 1823*; two years later Alphonse de Beauchamp brought out *De la Révolution d'Espagne et de son dix août*; the *Lettres d'un espagnol* of Louis Viardot, published in 1826, followed by three years an opusculé entitled, *Mes réminiscences de l'Espagne*, signed "Le Petit Diable Boiteux de la Vieille Castille." From the end of the first quarter of the nineteenth century to the beginning of the twentieth the traces of Spanish genius are found in the works of many of the best writers: Delavigne, in his dramas; Hugo, in his theater and in his poetry, as well as in his novels and stories; Mérimée, in his plays and stories; Gautier, in his drama, poetry, and novels; in the verse of Leconte de l'Isle, etc.

From this very brief survey it is obvious that Spain has played a preponderant rôle in the literary development of France. At no time, from the middle of the sixteenth century to the beginning of the twentieth, can the literature of the latter country detach itself completely from that of the former. The classical dramas of Racine established an opposition to the imitation of the Spanish *comedia*. The triumph of this writer was short-lived, however, and there was a prompt return of the Spanish comedy, which had not fully succumbed to the blows of classicism, under Thomas Corneille and a new generation of translators and adaptors, represented by Montfleury fils and Hauteroche. In the latter half of the eighteenth century classical influence again dominated that of the *comedia*, until the comic authors,

headed by Beaumarchais, made a new appeal to Spain. Other dramatic poets were not long in following this example, so by the second quarter of the nineteenth century there was a re-establishment of Spanish influence—though it manifested itself now differently than before. The romanticists of France found better foraging in the *romance*, the *novela picaresca*, and the *comedia*, than in the restrictive concepts, theories, and system of Racine.

Spain has not only furnished subjects and inspiration to the writers of France, great and small, but she has opened up the way for modern drama, showing France the elasticity and jurisdiction of tragedy and comedy.

#### A LIST OF FRENCH AUTHORS WHOSE WORKS SHOW THE INFLUENCE OF SPAIN

This list has been compiled from many sources, but makes no claim to completeness. There have been purposely omitted all French works that show the influence of the Spanish-American writers. Also, it has been necessary to reduce the comment on any single work to a minimum; but those who may be interested in making for themselves a somewhat thorough study of France's literary debt to Spain, or those who may wish to look further into the relationship of works here mentioned to Spanish originals or to Spanish genius, will find attached to the end of this list a bibliography that covers this field in a fairly complete manner, considering the amount of study that has thus far been devoted to it.

We would also call attention to the fact that in compiling this list we have, with a few exceptions, omitted and neglected a discussion of those works which do not come under the heading of literature in the narrowest sense, and we have also avoided any mention of the philosophical and religious influence of Spain upon France.

It will be noted that among the following works a French translation or adaption occasionally antedates its Spanish original. This is due to the fact that the works of Spanish writers, especially plays, were awaited with great eagerness and many were done into French before they reached the press in Spain.

HERBERAY DES ESSARTS, NICOLAS D' (?-1557)<sup>18</sup>

*L'Amant maltraité de sa mye* (1539): Translated from the Spanish of Diego de San Pedro's *Tratado de Armalte y Lucenda*.

<sup>18</sup> Herberay was an outstanding translator of the many who turned Spanish works into French during the sixteenth and seventeenth centuries: Ablancourt, Alaigre, Andilly, Audiguier, Baudoin, Bertanet, Bertaut, Boileau, Chapelain, Chappuis, Colin, Constant, Corozet, de la Coste, Dalibray, Ganes, Geneste, Gervaise, Girard, Grévaillies, Gruget, Guterry, Hardy, Houssaye, La Borderie, La Mothe le Vayer, Lavardin, Martin, Moreau, Oudin, Ouville, Pavillon, Pellicot, Pissevin, Raclot, Rampale, Regnault, Remy, Robinet, Rosset, Scève, Sorel, Vanel, Varel, Vincent, Virion, Vitray.

*Amadis de Gaule* (1540-1548) : Translated from the Spanish *Amadis de Gaula*.

*L'Horloge des Princes* (1555) is a translation of Guevara's *Relox de principes*.

His *Cancionero* (date ?) was a collection of Spanish ballads.

ROCHEMORE, JACQUES DE (1510 ?-1571)

*Le Favori de court* (1556) was translated from Guevara's *Aviso de privados y doctrina de cortesanas*.

BELLAY, JOACHIM D'É (1524-1560)

His sonnet, *Si nostre Vie est moins qu'une journée*, was inspired by the *Dialoghi di amori* of the Spanish Jew, Judas Abrabanel.

RONARD, PIERRE DE (1524-1585)

The sonnet, *Comme on souloit, si plus on ne me blasme*, also bears close analogy to the same poem by Abrabanel.

BELLEFOREST, FRANÇOIS DE (1530-1583)

*La Pastorale amoureuse* (1569) is imitated from the second *Egloga* of Garcilasso de la Vega. It appeared again in 1571 under the title of *La Pyrénée et pastorale amoureuse*.

TAILLE, JEAN DE LA (1540-1608)

In *Le Courtisan retiré* (1574) the author utilized Guevara's *Libro de aviso de privados y doctrina de cortesanas* and his *Libro de menosprecio de la corte y alabanza de la aldea*.

LARIVEY, PIERRE (1540-1611)

*La Constance* (pub. 1611) was drawn from the *Novelas* of Cervantes.

DUVERDIER, ANTOINE (1544-1600)

This author established himself in France as the successor of Pedro Mexía and in his *Suite aux diverses leçons* not only imitated his Spanish model, but pillaged heavily Guevara's *Epistolares familiares*.

PÉRIER, ANTOINE DU

*La Hayne et l'amour d'Arnoul et de Clayrmonde* (1600) is perhaps the earliest known treatment of the *Cid* theme in French.<sup>19</sup>

DESORTES, PHILIPPE (1545-1606)<sup>20</sup>

The *Mélanges* (1570 ?) of this author contain many borrowings from the *Diana enamorada* of Jorge de Montemayor.

URFÉ, HONORÉ D' (1568-1625)<sup>21</sup>

*L'Astrée* (1610-1627) is an adaptation of Montemayor's *Diana enamorada*. The influence of the *Diana* on the literature of France was profound. Among the works for which it was responsible either directly or indirectly are the

<sup>19</sup> Cf. van Roosbroeck, G. L.: *The Cid Theme in France in 1600*, Minneapolis, 1920.

<sup>20</sup> Cf. also, Lanson: "Études sur les Rapports, etc." (*Rev. d'Hist. litt.*, 1897).

<sup>21</sup> Cf. also, Mercier, L.: "Honoré d'Urfé et l'Astrée" (*Rev. des Deux Mondes*, January, 1925).

following: Most of the plays of Pierre Camus; *La Tragi-comédie pastorale* of Rayssiguier; *L'Inconstance d'Hylas* of Maréchal; *Madonte et Dorinde* of d'Auvray. Other works that owe their being to the Spanish pastoral are: *Les Bergeries de Iuliette, d'Ollenix du Monte Sacré, premier livre*, 1585, *second livre*, 1587, *troisième livre*, 1594, *quatrième livre*, 1595, *cinquième livre*, 1598; *L'Arcadie française de la nymphe Amarille, tirée des Bergeries de Iuliette*, 1625; *Homicidio de la fidelidad y la defensa del honor*, 1609 (the first episode is translated from the *Quijote*); *La Diane française* (by Duverdier), 1624; *La Diane des bois* (by Préfontaine), 1632; *L'Arcadie de la Comtesse de Pembroke*, 1624-1625.<sup>22</sup>

DUVERDIER, GILBERT SAULNIER (?-1686)

*Romans des romans* (1628): Duverdier collected under this title the many scattered and broken threads of the *Amadis* romances, forming with them a set of seven large volumes.

HARDY, ALEXANDRE (1569-1630)

*Cornélie* (1609), adapted from Cervantes' *La señora Cornelia*.

*La Force du sang* (1612), adapted from Cervantes' *La Fuerza del sangre*.

*Félimène* (1613) was inspired by Montemayor's *Diana*.

Three other plays by Hardy were adaptations of the *Novelas ejemplares* of Cervantes: *Lucrèce, ou l'Adultère puni* (1615), *La belle Égyptienne* (1616), and *La Frégonde* (1621).<sup>23</sup>

CHRÉTIEN DES CROIX, NICOLAS

*La grande Pastorale* (1613): The author is much indebted to the *Rodamontades españoles ... del capitán Bombardín*.

LANCELOT, NICOLAS (1587-1640)

*Les Délices de la Vie pastorale de l'Arcadie* (1622 and 1624) was translated from Lope's *Arcadia*.

*La constante Amarilis* (1614) was translated from the *Constante Amarilis* of Suárez de Figueroa.

His *Nouvelles tirées des plus célèbres auteurs espagnols* (1628) contained among others an adaptation of Lugo y Davila's *De las dos hermanas: La Hypocrite*.

*Le parfait Ambassadeur* (1635) was translated from Vera y Zuñiga's *Embaxador*.

VIAU, THÉOPHILE DE (1590-1626)

*Pyrame et Thisbé* (1617) had its source in Góngora's *Piramo y Tisbe*.

BOISROBERT, FRANÇOIS LE MÉTEL DE (1592-1662)

*L'Inconnue* (1646) derives from *Los empeños de un acaso* of Calderón.

<sup>22</sup> For a more extensive list of French pastorals consult Marsan: *La Pastorale dramatique en France*, Paris, 1905, p. 504 ff.

<sup>23</sup> Hardy was acquainted with Spanish literature through translation. For the plays here mentioned he went to an edition of the *Novelas* rendered into French by d'Audiguier and Rosset, 1614-1615.

*La Jalouse d'elle-même* (1650) is borrowed from Tirso's *Celosa de sí mismo*.

53 *La folle Gageure, ou les Divertissements de la Comtesse de Pembroke* (1651) was taken from Lope's *El mayor imposible*.

*Cassandre, Comtesse de Barcelone* (1653): Drawn from a play by Villegas, *La mentirosa verdad*.

*Les généreux Ennemis* (1654): For this play the author went to a Spanish comedy that was <sup>by some plays</sup> utilized by both Scarron and Thomas Corneille, *Obligados y ofendidos*, by Rojas Zorrilla.

*Les Apparences trompeuses* (1656) reworks the subject of Calderón's *Peor está que estaba*.

*Les Coups d'amour et de fortune* (1656) is from Calderón's *Lances de amor y de fortuna*.

DESMARETS, JEAN (1595-1676)

*Les Visionnaires* (1637) derives from Alarcón's *Examen de maridos*.

DEBROSSES, N. DE

*Les Innocents coupables* (1645) is an imitation of *Peor está que estaba*, by Calderón.

His *Curieux Impertinent* (1645) is an adaptation of Cervantes' novela of the same title, *El curioso impertinente*.

PICHOU (1597-1631)

*Les Folies de Cardenio* (1629) is drawn from several chapters of *Don Quixote*.

*L'infidèle Confident* (1630) is taken from the same work.

*Les Aventures de Rosiléon* (1630) shows the influence of the Spanish pastoral by way of d'Urfé's *Astrée*.

VOITURE, VINCENT (1598-1648)

The women he cites are the heroines of the *Guerras civiles* of Pérez de Hita: Zaide, Xarife, Daraxe, Galiane.

*La belle Matineuse*: The author, although inspired by the Italian poet, Anibal Caro, was influenced both at the beginning and the end by Gongora.<sup>24</sup>

SOREL, CHARLES (1599-1674)

*Le Berger extravagant* (1628) is an obvious imitation of the *Quijote*.

*Les Lois de galanterie* (1644): This work was drawn largely from Quevedo's *Pregmáticas*.

BOUSCAL, GUÉRIN DE

*Le Gouvernement de Sancho Panza* (1624) owes its being to Cervantes' great work.

*L'Amant libéral* (1642) is adapted from Cervantes' *Amante liberal*.

*Don Quichotte de la Manche* (1638) is an imitation of Guillén de Castro's dramatization of Cervantes' *Don Quixote*.

TRISTAN L'HERMITE (1601-1655)

*Marianne* (1636) finds its original in Calderón's *Tetrarca de Jerusalén*.

<sup>24</sup> Cf. Lanson: "Études sur les Rapports, etc." (*Rev. d'Hist. litt.*, Vol. 3).

SCUDÉRY, GEORGES DE (1601-1667)

*Lygdamo et Lydias* (1631), *L'Amour caché par l'amour* (1634), and *Le Trempeur puni* (1631) were inspired by the Spanish pastoral through d'Urfé's *Astrée*.

*L'Amant libéral* (1636) is adapted from Cervantes' *El amante liberal*.

*Le Prince déguisé* (1636) utilized the *Grisel y Mirabella* of Juan de Flores.

MAIRET, JEAN DE (1604-1686)

*Chryseide et Armande* (1620) shows the indirect influence of the Spanish pastoral; likewise his *Sylvie* (1621) and *Sylvanire* (1625).

*La Jeunesse du Duc d'Ossune* (1627) is borrowed from the *Mocedades del duque de Ossuna* of Cristóbal de Silva.

DU RYER, PIERRE (1605-1658)<sup>25</sup>

*Argenis et Poliarque* (1630) borrows its subject from Calderón's *Argenis y Poliarco*.

*Amarillis* (1650) was written under the direct influence of the Spanish pastoral.

CORNEILLE, PIERRE (1606-1684)

*L'Illusion comique* (1636): Clindor, the hero of this play, is a *picaro*, and there is little room for doubt that he was suggested by the rogue heroes of Spain.<sup>26</sup>

*Le Cid* (1636) is an adaptation of the first part of Guillén de Castro's *Mocedades del Cid*.<sup>27</sup>

*Horace* (1640) found its origin in *El honrado hermano* of Lope.

*Pompée* (1643) is avowedly imitated from Lucano.

*Le menteur* (1644) is a translation of Ruiz de Alarcón's *La verdad sospechosa*. It is interesting to note that Corneille believed himself to be imitating Lope de Vega, whom he supposed to be the author of the Spanish play.<sup>28</sup> In 1660 he discovered his error.

*La Suite du menteur* (1644) is an imitation of Lope's *Amar sin saber a quién*.

*Théodore* (1645) bears a strong resemblance to *Los amantes del cielo* of Calderón.

*Héraclius* (1646): This play has many points of similarity to Calderón's *En esta vida todo es mentira y todo verdad* and to *La rueda de la fortuna* of Mira de Amescua. Just what Corneille's piece owes to these two Spanish plays is yet in controversy.

<sup>25</sup> Cf. also Lancaster, H. C.: "Pierre du Ryer, écrivain dramatique" (*Rev. d'Hist. litt.*, 1913).

<sup>26</sup> In Act I, Scene III, Corneille cites the most noted heroes of the picaresque novel: Buscón, Lazarillo, Savacorda, and Guzmán. The captain, Matamore, who figures in this play and who is often considered a link between Corneille and Spain, is in reality a stock character of the Italian *commedia dell'arte*.

<sup>27</sup> Cf. also van Roosbroeck, *op. cit.*; and by same author: *The Purpose of Corneille's Cid* (Minneapolis, 1921); Searles, C.: "L'Académie française et le 'Cid'" (*Rev. d'Hist. litt.*, 1914); and Reynier, G.: "Le Cid en France avant le 'Cid'" (*Mélanges Lanson*, Paris, 1922. Hachette).

<sup>28</sup> Cf. the *Épître* prefixed to the *Menteur*.

*Don Sanche d'Aragon* (1650): A portion of the first act of this play was taken from a Spanish comedy entitled *El palacio confuso*, presumably by Lope de Vega.<sup>29</sup> Martinenche thinks that the idea of *Don Sanche* came to Corneille from the Spanish legend built around Pelayo.<sup>30</sup> It is also linked with Lope's *Laura perseguida*.

SCUDÉRY, Mlle de (1607-1701)

*Ibrahim, ou l'illustre Bassa* (1642) has recourse to Calderón's *Astrólogo fingido*.

*Le grand Cyrus* (1648): The story of *Sesostris et Timarète* in this work has its source in Lope de Vega's *Prados de León*.<sup>31</sup>

*Almahide, ou l'Esclave Reine* (1660) draws throughout upon Pérez de Hita's *Guerras civiles*.

ROTROU, JEAN (1609 ?-1650)

*La Bague de l'oubli* (1628) is a translation of Lope de Vega's *Sortija del olvido*.

*Clarice, ou l'Amour constant* (1643) employs the theme of Lope's *Castellanes y Montes*. *Clarice d'Alcide* is another version of *Clarice*. *Diane* (1632-1633) is an imitation of Montalván's *La doncella de labor*. *Occasions perdues* (1633) is imitated from Lope's *Ocasión perdida*.

*L'innocente Infidélité* (1634): The intrigue of this play is borrowed from two comedies by Lope, *La sortija del olvido* and *Laura perseguida*.

*La belle Alfrède* (1634) was furnished by the same Spaniard's *La hermosa Alfréda*.

*L'heureux Naufrage* (1634) proceeds from Lope's *Naufragio prodigioso*.

*L'heureuse Constance* (1635): Here again Rotrou has utilized two of Lope's comedies, *El poder vencido y el amor premiado* and *Mirad a quién alabáis*.

*Florimonde* (1635) received an impulse from the Spanish pastoral by way of d'Urfé's *Astrée*.

*Les deux Pucelles* (1636) is adapted from Cervantes' *Las dos doncellas*.

*Laure persécutée* (1638) is adapted from Lope's *Laura perseguida*. Gassier thinks this play is an adaptation of Guevara's *Reinar después de morir*.<sup>32</sup>

*Célie* (1645) finds its inspiration in the *Laura perseguida*.

*Don Bernard de Cabrère* (1646): The theme of this play seems to have been borrowed from a Spanish play entitled, *La adversa fortuna de don Bernardo de Cabrera*.<sup>33</sup>

*Bélissaire* (1644) was furnished by *El exemplo mayor de la desdicha y capitán Belisario*.<sup>34</sup>

<sup>29</sup> According to La Huerta's *Catálogo alfabético de las comedias* (Madrid, 1785) there were two plays in Spanish by this name, one by Lope and one by Mira de Amescua.

<sup>30</sup> Cf. Martinenche: *La Com. esp. en France*, p. 277.

<sup>31</sup> Cf. also Barton, F. B.: "The Sources of 'Sesostris et Timarète' in 'Le Grand Cyrus'" (*Modern Philology*, 1922).

<sup>32</sup> Gassier, A.: *Le Théâtre espagnol*, Paris, 1898, p. 337.

<sup>33</sup> Lope de Vega has been cited as the author of this play, as has Mira de Amescua.

<sup>34</sup> This play has been ascribed to Lope, to Pérez de Montalván, and to Mira de Amescua.

*Saint-Genest* (1646) draws from Lope's *Verdadero fingido*  
*Venceslas* (1647) is an imitation of Rojas' *No hay ser padre siendo rey*.  
*Cosroés* (1649): In this play Rotrou utilized Lope's *Mudanzas de la fortuna y suceso de don Beltrán de Aragón*.

*Don Lope de Cardone* (1650) is from another play by Lope: *Don Lope de Cardoña*.

BEYS, CHARLES DE (1610-1659)

*L'Amant libéral* (1635) is another adaptation of Cervantes' novelette, *El amante liberal*.

*Les Frères rivaux* (1636) is from a Spanish play of unknown authorship. *Los hermanos competidores*.

*L'Hôpital des fous* (1637) is an adaption of *El hospital en que cura el amor de amor la locura*, by Diego de Torres.

REGNAULT, ROBERT

*Blanche de Bourbon* (1641) is adapted from an old Spanish romance, of which there were many on the same subject.

MARÉCHAL

*Jugement de Charles-le-Hardy* (1643) was drawn from a Spanish novel.

SCARRON, PAUL (1610-1660)

*Léandre et Héro* (1643): Scarron does not owe this *ode burlesque* to the Italian of Bracciolini, as has been often supposed, but to Góngora's *A la fábula de Leandro y Ero*.<sup>35</sup>

*Jodelet, ou le Maître valet* (1645) borrows from Rojas Zorrilla's *Donde hay agravios no hay celos y amo criado*.

*Les trois Dorotées, ou le Jodelet souffleté* (*Jodelet duelliste*) (1647) was inspired by another comedy of Rojas, *La traición busca castigo*, and by Tirso's *No hay peor sordo*.

*L'Héritier ridicule, ou la Dame intéressée* (1649) finds its original in Castillo Solórzano's *El mayorazgo figura*.

*Roman comique* (1651) contains three stories taken from Solórzano's *Los alizios de Casandra*.

*Don Japhet d'Arménie* (1652) is imitated from the same Spaniard's *El marqués de Cigarral*.

*L'Écolier de Salamanque, ou les Généreux amis* (1654): This play follows step by step the *Obligados y ofendidos* of Rojas Zorrilla.

*Le Gardien de soi-même* (1655) is an adaptation of a play by Calderón that was also used by Thomas Corneille, *El alcaide de sí mismo*.

*Le châtiment de l'avarice* (1655) was adapted from Zayas y Sotomayor's novel by the same name, *El castigo de la miseria*.

*Les Hypocrites* (1655) is an imitation of *La hija de Celestina* of Gerónimo de Salas Barbadillo.

*La Précaution inutile* (1655) is a translation of the *Prevenido engañado* of Zayas y Sotomayor.

<sup>35</sup> Cf. Lanson: "Études sur les Rapports, etc." (*Rev. d'Hist. litt.*, Vol. 3).



*Le Marquis ridicule, ou la Comtesse faite à la hâte* (1661)<sup>36</sup> is drawn from two comedies of Castillo Solórzano, *La garduña de Sevilla* and *Las arpias de Madrid*.

In most of his verse, as well as in his comedies and novels, Scarron draws from Spain in both inspiration and subject matter.

OUVILLE, ANTOINE LE MÉTEL DE (?-1657)

According to Martinenche, every line of this writer was taken from the Spanish.<sup>36</sup> In general his tales follow step by step the *Novelas amorosas* of Maria de Zayas y Sotomayor. However, his *Elite des contes* (1669) contains a translation of Tirso's *Los tres maridos burlados*. His theater is no less Spanish.

*L'Inconnue, ou l'Esprit follet* (1649) is a translation of Calderón's *Dama duende*.

*Les fausses Vérités* (1643) has as its source another play by Calderón, *Los empeños de un acaño*.

*L'Absent chez soi* (1643) is taken from Lope's *El ausente en su lugar*.

*La Dame suivante* (1648): The original of this piece is Montalván's *La donzella de labor*.

*Les Morts vivants* (1645) comes from *Los muertos vivos* of Lope.

*Aimer sans savoir qui* (1647) is translated from the same author's *Amar sin saber a quién*.

*Jodelet astrologue* (1646) is a translation of the *Astrólogo fingido* of Calderón.

GILBERT, GABRIEL (1610-1680 ?)

*Les Intrigues amoureuses* (1666) is another imitation of Lope's *Amar sin saber a quién*.

HAUTEROCHE, NOEL LE BRETON, SIEUR DE (1617-1707)

*La Dame invisible* (1673) is imitated from Calderón's *La dama duende*.

*Crispin musicien* (1674) and later *Crispin médecin* (1680), were inspired in the *Écolier de Salamanque* of Scarron, the original of which was the Spanish play, *Obligados y ofendidos*, by Rojas Zorrilla.

*Le Cocher supposé* (1684) has for its model *Los riesgos que tiene un coche* of Antonio de Mendoza.

CYRANO DE BERGERAC (1619-1655)

*Le Pédant joué* (1654) was inspired by Lope's *Robo de Elena*.

His *Lettres satiriques* (1654) show a significant influence of Quevedo's *Letrillas*.

TESSONERIE, GILLET DE LA (1620-1660 ?)

*La belle Quixaire* (1639) was imitated from Cervantes.

*Le Campagnard* (1657) had its original source in the Spanish through Scarron's *Jodelet*.

MONTAUBAN, JACQUES ROSSET DE (1620 ?-1685)

*Zénobie, Reine d'Arménie* (1650) is adapted from *La gran Zenobia* of

<sup>36</sup> Martinenche: *La Com. esp. en France*, p. 401.

Calderón. This same subject was later used by Crébillon in his *Rhadamiste et Zénobie*.

*Les Charmes de Félice* (1658) is drawn from Montemayor's *Diana*.

LA FONTAINE, JEAN DE (1621-1695)

*Le Paysan du Danube* is drawn from a moral narration spoken by Marcus Aurelius in Guevara's *Relox de principes* (Lib. III, c. 3).

MOLIÈRE (1622-1673)

*Le Médecin volant* (date <sup>1642</sup>?) was taken directly from an Italian sketch which found its origin in Lope de Vega's *Acero de Madrid*.

*L'Étourdi, ou le Contretemps* (1653 or 1655) is from an Italian play, *L'Inavvertito*. But the valet, Mascarille, is an artful fellow, a philosopher, a logician, he is the soul of the intrigue, in sum, he is the Spanish *picaro*. The dénouement of the piece is entirely romantic, like that of the *comedia*. Furthermore, Molière borrowed the incident of Andrés from Cervantes' *Gitanilla*.

*Le Dépit amoureux* (1656): In this play the "dépit amoureux," followed by a prompt reconciliation, is borrowed from the sixteenth and seventeenth scenes of Act II of Lope's *Perro del hortelano*. This Spanish comedy is further suggested by the fine psychology of love contained in Molière's play.

*Les Précieuses ridicules* (1659) was inspired by two plays of Scarron, *Jodelet, ou le Maître valet*, and *L'Héritier ridicule*. These comedies were in turn taken almost bodily from the Spanish, the former from Rojas' *Donde hay agravios no hay celos y amo criado*, and the latter from *El mayoralazgo figura* of Solórzano.

*Sganarelle, ou le Cocu imaginaire* (1665) detours back to the Spanish through the Italian. Its two Italian models, *Il Ritratto ovvero Arlecchino cornuto per opinione* and Cicognini's *Il Cornuto nella propria opinione*, show Spanish influence; indeed, the latter was avowedly translated from the Spanish.<sup>37</sup> Huszar cites three plays by Rojas Zorrilla to show where Sganarelle (the Jodelet of Scarron) learned to justify his own dastardliness and to mock honor: *Donde hay agravios no hay celos*, *No hay amigo para amigo*, and *No hay ser padre siendo rey*.<sup>38</sup>

*Don Garcie de Navarre* (1661) Molière's immediate model for this piece was Cicognini's *Le Gelosie fortunate del principe Rodrigo*, a play that bears the indelible imprint of the Spanish *comedia*. Cicognini not only had found frequent inspiration in the Spanish drama, but he had made also many translations.<sup>39</sup>

*L'École des maris* (1661) received part of its inspiration from three Spanish plays: *No puede ser guardar a una mujer* of Moreto, *El mayor imposible* of Lope, and Hurtado de Mendoza's *El marido hace mujer*.

*L'École des femmes*<sup>40</sup> (1662) has taken its subject and several details from Scarron's *Précaution inutile* which is a translation of the *Prevenido engañado*

<sup>37</sup> The model of the Italian piece has been lost.

<sup>38</sup> All three were translated by Scarron.

<sup>39</sup> Cf. also Bidou, H.: "Les Sources de 'Don Garcie'" (*Débats*, 27 août, 1923, Paris).

<sup>40</sup> What does *L'École des femmes* owe to the *De institutione feminae Christianae* of Juan Luis Vives?

of Zayas y Sotomayor. Moreover, the inspiration for the character of Agnès came from Lope's *Dama boba*.

*Le Mariage forcé* (1664): The idea for this comedy was suggested to Molière by the *Casado por fuerza* of Sebastián de Villaviciosa.

*La Princesse d'Élide* (1664) is an adaptation of Moreto's comedy, *Desdén con el desdén*.

*Tartuffe* (1664) was directly inspired by Scarron's *Hypocrites*, which is a translation of *La hija de Pierres y Celestina*, by Salas Barbadillo.

*Don Juan, ou le Festin de pierre* (1665) has its original in Tirso's *Burlador de Sevilla y convidado de piedra*, a play that had already gone into Italian under the title, *Il Convitato di pietra*.<sup>41</sup>

*L'Amour médecin* (1665) owes its title to a comedy by Tirso, *El amor médico*, but the idea of the piece is found in another play by the same author, *La venganza de Tamar*, Scene I, Act II. This scene is a biting satire on ignorance in the medical profession. He also seems to have utilized here, as in *Le Médecin volant*, Lope's *Acero de Madrid*.

*Le Médecin malgré lui* (1666) is saturated with elements that connect it with the Spanish *entremés*. Practically all the characters and many of the incidents of this farce have previously received development at the hands of the writers of *entremeses*. Compare with Lope's *Doctor simple* and with two farces of unknown authorship, *Los cuatro galanes* and *La guitarra*.

*Mélicerte* (1666) shows the influence of Montemayor's *Diana* in that it possesses the elements which this pastoral put in vogue in France.

*L'Avare* (1668): Molière's chief imitation in this play is the *Aulularia* of Plautus. But it received in addition as strong contribution from Zayas y Sotomayor's *Castigo de la miseria*, already done into French by Scarron.<sup>42</sup>

*Les Amants magnifiques* (1670) bears the unmistakable impress of the *comedia*. This play is thought by many to have had its inspiration in Corneille's *Don Sanche d'Aragon*, a play that owes much to *El palacio confuso* (Lope ?).

*Les Femmes savantes* (1672) is an admirable combination of two plays by Lope: *La enamorada discreta* and *El mayor imposible*. It has borrowed also from Lope's *Melindres de Belisa* and Calderón's *No hay burlas con el amor*.

*La Malade imaginaire* (1673) borrowed much of its bantering from an *entremés*, *Don Juan Rana Comilón*, by Quiñones de Benavente.

In addition to those of Molière's plays listed above, the following are more or less heavily laded with Spanish elements: *Les Facheux* (1661), *Le Misanthrope* (1666), *Le Sicilien, ou l'Amour peintre* (1667), *Amphitryon* (1668), *George Dandin* (1668), *Monsieur de Pourceaugnac* (1669), and *Le Bourgeois gentilhomme* (1670).<sup>43</sup>

<sup>41</sup> Cf. also Olivier, P.: "La Canonisation de Don Juan" (*Rev. de France*, 1921), and Lancaster, H. C.: *Don Juan in a French Play of 1630* (Pub. Mod. Lang. Ass'n of Am. XXXVIII).

<sup>42</sup> Anatole France said of this play: "L'avare de Scarron, c'est déjà l'avare de Molière." (*La Vie littéraire*, IV, 176.)

<sup>43</sup> For an extensive treatment of the Spanish characteristics of these plays, as well as the others of Molière here listed, consult Huszar, Martiniéche, Morland, and Mahrenholtz, whose works on Molière are contained in the bibliography appended to this study.

## BERNARD, CATHERINE (1622-1712)

*Inès de Cordoue* (1696) is a story of Moors and Spaniards, and follows the vogue established in French literature by the *Guerras civiles* of Pérez de Hita.

## CORNEILLE, THOMAS (1625-1709)

*Les Engagements du hasard* (1647) received its inspiration from two plays by Calderón: *Los empeños de un acaso* and *Casa con dos puertas mala es de guardar*.

*Le feint Astrologue* (1648) is from the same author's *Astrólogo fingido*.

*Don Bertrand de Cigarral* (1650) is adapted from Rojas Zorrilla's *Entre bobos anda el juego*.

*L'Amour à la mode* (1651) is a French version of *El amor al uso* by Antonio de Solís.

*Le Berger extravagant* (1653) draws its inspiration from the Spanish by way of Sorel's romance of the same name.

*Le Charme de la voix* (1653): The original of this play is Moreto's *Lo que puede la aprehensión*.<sup>44</sup>

*Les illustres Ennemis* (1654): From Rojas Zorrilla's *Obligados y ofendidos*. It also bears points of resemblance to two comedies by Calderón, *Amar después de la muerte* and *El pintor de su deshonra*.

*Le Géolier de soi-même* (1655) is taken from Calderón's *Alcaide de si mismo*.

*Timocrate* (1656), made after Lope's *Ramillós de Madrid*.

*Le Gallant doublé* (1660) finds its origin in the *Hombre pobre todo es trazas* of Calderón.

*Le Baron d'Albikrac* (1668) is imitated from Moreto's *La tía y la sobrina*.

*La Comtesse d'Argueil* (1670) imitates Alvaro Cubillo's *El señor de buenas noches*.

*Don César d'Azalos* (1675): Here the author mingles incidents from Tirso's *Villana de Alcala* and *Celosa de si mismo*, and Moreto's *Parcido en la corte*.

## CHAPPUZEAU, SAMUEL (1625-1701)

*La Dame d'intrigue* (1663) was drawn from Castillo Solórzando's *Garduña de Sevilla*.

## SALLEBRAY (?-1642)

*L'Amante Ennemie* (1640) is adapted from du Perier's *La Hayne et l'Amour d'Arnoul et de Clayremonde*, which is a treatment of the Spanish theme of the Cid.

*La belle Égyptienne* (1642) was taken from the *Novelas ejemplares* of Cervantes.

## LAMBERT

*Les Socurs jalouses* (1658): The subject of this play is drawn from a comedy of Enriquez, *Laso, banda y retrato*, and from one by Calderón, *La banda y la flor*.

<sup>44</sup> Note that this play antedates the first known edition of Moreto's work (1654). Spanish plays of this period were snatched up by the French with avidity.

*La Magie sans magie* (1668) is from Calderón's *El encanto sin encanto*. It also borrows from his *Astrólogo fingido* and from Cervantes' *Dos doncellas*.

DEVILLIERS, J. (?-1681)

*Le Festin de pierre* (1658) has its original in Tirso's *Burlador de Sevilla y convidado de piedra*, and came into French by way of Italy.

DORIMON, LOUIS (1628-1693)

*Le Festin de pierre* (1661), like the play of the same title by Devilliers, derives from Tirso.

POISSON, R. (1630-1690)

*Le Fou raisonable* (1664) has its source in Lope's *El nuevo Pitágoras*.

VISÉ, JEAN DONNEAU DE (1630-1710)

*La Veuve à la mode* (1667) has its original in an *entremés* by Calderón, *El pêsame de la viuda*.

*Les Dames vengées, ou la Dupe de soi-même* (1695) was taken from the Spanish of Cañizares' *Duelo contra si mismo*.

BRÉCOURT, GUILLAUME (?-1685)

*La feinte Mort de Jodelet* (1660) remounts to the Spanish by way of Scarron's *Jodelet*.

*Le Jaloux invisible* (1666) was taken from a Spanish play entitled, *El celoso engañado*, of unknown authorship.

LA FAYETTE, MADAME DE (1634-1693)

*Zaïde, Histoire espagnole* (1653) utilizes the *Guerras civiles* of Pérez de Hita.<sup>43</sup>

QUINAULT, PHILIPPE (1635-1688)

*Les Rivaux* (1653) was inspired by *Las dos doncellas* of Cervantes.

*L'Amant indiscret* (1654): In this play the author utilized Calderón's *Escondido y la tapada*.

*La généreuse Ingratitude* (1654) was drawn from Pérez de Hita's *Guerras civiles de Granada*.

*Les Coups de l'amour et de la fortune* (1656) is a translation of Calderón's *Lances de amor y de fortuna*.

*Le Docteur de verre* (1656) is an adaptation of Cervantes' *El licenciado vidriera*.

*Le Fantôme amoureux* (1656) is drawn from *El galán fantasma* of Calderón.

DESJARDINS, HORTENSE (1640-1683)

*Le Favori* (1665) uses a theme borrowed from Tirso's *El amor y la amistad*.

*Les Galanteries grenadines* (1673) drew from and imitated Pérez de Hita's *Guerras civiles de Granada*.

<sup>43</sup> A comedy, *Amour maître de langue*, was drawn from *Zaïde* and played at the Théâtre-Italien of Paris, in 1718.

MONTEFLEURY, ANTOINE JACOB (1640-1685)

*L'École des jaloux* (1664) was taken from Lope's *Argel fingido*.

*La Femme juge et partie* (1669) takes its subject from two Spanish plays, *La dama corregidor* of Villaviciosa and Zabaleta, and the *Dama presidente* of Ramírez de Arellano.

*Crispin gentilhomme* (1677) was inspired in the *Écolier de Salamanque* of Scarron, which imitated very closely a play by Rojas Zorrilla, *Obligados y ofendidos*.

*La Fille capitaine* (1672) is taken from Figueroa's *Dama capitán*.

*La Dame médecin* (1678): The author utilized Tirso's *El amor médico* for this play.

*La Dupe de soi-même* (date?) is a translation of Cañizares' *El duelo contra sí mismo*.

*Semblable à soi-même* (date ?) is drawn from Alarcón's *Semejante a sí mismo*.

ROSIMOND, CLAUDE LA ROSE, SIEUR DE (1645-1686)

*Le nouveau Festin de Pierre, ou l'Athée foudroyé* (1669) like many other French plays is an imitation of Tirso's *Burlador de Sevilla*.

REGNARD, JEAN FRANÇOIS (1655-1709)

*La Provençale* (published in 1731) was inspired by Cervantes' *Novelas*, as well as by his own travels.

DANCOURT, FLORENT (1661-1725)

*Le Diable boiteux* (1707) is drawn from the Spanish *Diablo cojuelo* of Guevara.

*La Trahison punie* (1707) is a play adapted from Rojas' *La traición busca castigo*.

*Sancho Pança gouverneur* (1712) is adapted from *Don Quixote*.

FÉNELON, FRANÇOIS DE SALIGNAC DE LA MOTHE (1651-1715)

*Télémaque* (1699): This work was inspired in the reading of Barclay's *Argenis*, which borrowed heavily from Calderón's *Argenis y Poliarco*.

LE GRAND, MARC-ANTOINE (1673-1728)

*Le Roi de Cocagne* (1719) drew its inspiration from Lope's *Sortija del olvido*.

LE SAGE, RENÉ (1668-1747)

*Le Traître puni* (1700) is adapted from Rojas' *La traición busca castigo*.

*Don Félix de Mendocce* (1700) is taken from Lope's *Guardar y guardarse*.

*Le Point d'honneur* (1702) is a translation of Rojas' *No hay amigo para amigo*.

*Les nouvelles Aventures de Don Quichotte* (1704) is a translation of the *Quijote* of Avellaneda.

*Don César d'Ursin* (1707) is translated from Calderón's *Peor está que estaba*.

*Crispin rival de son maître* (1707) seems to have been suggested by *Los empeños del mentir* of Mendoza, a play that he later utilized in his *Gil Blas*.

*Le Diable boiteux* (1707) is imitated chiefly from the Spanish novel, *El diablo cojuelo* of Guevara.<sup>46</sup>

*Gil Blas de Santillane* (1715): Le Sage utilized many sources for this novel, but the story is taken from Espinel's *Marcos de Obregón*. Mendoza's *Empeños del mentir* was another source. In addition, *Gil Blas* contains *Enxemplo XXI* of the *Conde Lucanor*.

*Gusman d'Alfarache* (1732): Translated from the Spanish *Guzmán de Alfarache* of Mateo Alemán.

*Estevanille de Gonzalès* (1734) is drawn from a Spanish novel by the same name, *La vida de Estebanillo de Gonzales* (1646).

*Le Bachelier de Salamanque* (1736) draws upon the sources of *Gil Blas* and upon Moreto's *Desdén con el desdén*.

DESTOUCHES, PHILIPPE NÉRICULT (1680-1754)

*Le Curieux impertinent* (1710): Adapted from Cervantes' *Curioso impertinente*.

*L'Ingrat* (1712) was taken from Lope's *Ingrato*.

*Le Tambour nocturne* (1736) was inspired by the English of Addison's *Drummer* (1716), which was taken from Calderón's *Dama duende*.

MARIVAUD, PIERRE CORLET DE CHAMBLAIN DE (1688-1763).<sup>47</sup>

*Pharsamon, ou le Don Quichotte moderne* (1717), which also appeared under the title, *Folies romanesques*, imitates Cervantes and follows a procedure similar to that of *Don Quixote*.

*Arlequin poli par l'amour* (1720) develops the frequent Spanish theme, *amor hace discreto*. *Arlequin* is a genuine pastoral after the Spanish manner.

*La Surprise de l'amour* (1722) is written in the Spanish style. The type of lovers found in this play was frequent in the Spanish *comedia*. Compare this comedy with Lope's *Milagros del desprecio* and Moreto's *Desdén con el desdén*.

*La double Inconstance* (1723): This play possesses a style and theme frequently employed by Calderón; it is a play of love with the crisscrossing of lovers. It shows also the influence of d'Urfé's *Astrée*.

*Le Prince travesti, ou l'illustre aventurier* (1724) is filled with Spanish characters and its scene passes at Barcelona.

*Le Jeu de l'amour et du hasard* (1730) has taken the theme employed by Guillén de Castro in his *Engañarse engañado*.

*Les Serments indiscrets* (1732) and *L'heureux stratagème* (1738) show a marked analogy to Moreto's *Desdén con el desdén*.

*Le Triomphe de l'amour* (1728), *L'École des mères* (1732), *Les Legs* (1736), *L'Épreuve* (1740), *La Dispute* (1744), and *Le Préjugé vaincu* (1746) are quoted by Huszar as other works of Marivaux which show the influence of Spain in subject, intrigue, amorous complications, type resemblance, etc.<sup>48</sup>

<sup>46</sup> Cf. also Vic, J.: "La Composition et les sources du 'Diable boiteux' de Lesage" (*Rev. d'Hist. litt.*, 1920).

<sup>47</sup> It should be kept in mind that much of the Spanish influence on Marivaux came indirectly through the pastoral imitated from and developed under a Spanish impulse.

<sup>48</sup> Cf. Huszar: *L'Influence de l'Espagne sur le théâtre français*, Paris, 1912, pp. 81-94.

COURBEVILLE, JOSEPH FRANÇOIS

*L'Homme universelle* (1723) was a French adaptation of Gracián y Morales' *El discreto*.

*La Conversion du pêcheur réduite en principes* (1730) is from a Spanish work of the same title by Francisco de Salazar.

His *Maximes* (1730) were selected from Gracián y Morales.

*L'imitation de la Vierge* (1740): Translated from Francisco Arias' *Imitación de Nuestra Señora*.

VOLTAIRE (1694-1778)<sup>49</sup>

*Alzire* (1736) deals with the conquering Spaniard in Peru.

*Zulime* (1740) owes its location and atmosphere to *Zaïde*, *Histoire espagnole*, by Mme de La Fayette, and to the *Descripción de Africa* of Luis de Mármol, translated into French in 1667.

Spain appears often in other works of Voltaire, *Essai sur les mœurs et l'esprit des nations* (1756), *Le Siècle de Louis XIV* (1751 and 1768), *Précis du siècle de Louis XV* (1769), in his *Ode à la Vérité*, etc.

BOISSY, LOUIS DE (1694-1758)

*La Vie est un songe* (1732) is Calderón's drama of the same title put into French.

BRET, ANTOINE (1717-1846)

*Le Jaloux* (1745) is drawn from Mme de La Fayette's *Zaïde*.

BEAUMARCHAIS (1732-1799)<sup>50</sup>

*Le Barbier de Séville, ou la Précaution inutile* (1775) with its lover in disguise and its *gracioso*, Figaro, and with a plot and situations frequent in the *comedia*, is essentially Spanish. Furthermore, its author had much recourse to Scarron's *Précaution inutile*, translated from the Spanish of Zayas y Sotomayor.

*Le Mariage de Figaro* (1781): Beaumarchais called this his "comédie espagnole."<sup>51</sup> Huszar says it recalls Spain by "certains détails de mise en scène, tels les danses et les chants qui font ressembler la fin de cette comédie à un *zarzuela*, et par la vivacité de son imbroglio."<sup>52</sup> Loménie, in his work on Beaumarchais, adds, "Il y a dans l'action générale un entrain, un brio empruntés à la comédie espagnole, qui font passer par dessus les invraisemblances."<sup>53</sup>

LINGUET, HENRI (1736-1794)

*Le Malade imaginaire* (1768) is adapted from the *Don Juan Rana Comilón* of Quiñones de Benavente.

Linguet also made several translations from Lope and Calderón.

GARNIER, CHARLES-GEORGES-THOMAS (1746-1795)

*Adelaide, ou la Force du sang* (1771) is drawn from Cervantes' tale, *La fuerza de la sangre*.

<sup>49</sup> Cf. also de Salvio: "Voltaire and Spain," *HISPANIA* (Calif.), March and May, 1924.

<sup>50</sup> Cf. also Morel, L.: "Clavijo en Allemagne et en France" (*Rev. d'Hist. litt.*, 1903).

<sup>51</sup> Preface of *La Mère coupable*.

<sup>52</sup> Huszar: *L'Influ. de l'Esp. sur le théâtre*, fr., p. 110.

<sup>53</sup> Loménie: *Beaumarchais et son temps*, II.



*Alcipe* (1773) is an imitation of the *Astrée* and shows to a high degree the influence of the Spanish pastoral.

HERBOIS, COLLOT D' (1750-1796)

*Le Paysan magistrat* (1777) is adapted from Calderón's *Alcalde de Zalamea*.

DUMANIANT, ANTOINE-JEAN BOURLAIN (1752-1828)

*La Guerre civile, ou Ruse contre ruse* (1786) was imitated from Moreto's *No puede ser*.

FLORIAN, JEAN PIERRE CLARIS DE (1755-1794)

*La Galathée* (1783): The first three books of this pastoral are imitated from Cervantes' *Galatea*.

*Gonzalve de Cordue* (1792): The principal source of this work was the *Guerras civiles* of Pérez de Hita. In addition the author drew upon the following historians, Mariana, Garibay, Ferras, and Zurita. Cervantes' *Quijote* also played its part in this work of Florian.

*Fables* (1792): The principal source of these apologues was the *Fábulas literarias* of Iriarte.<sup>54</sup>

JOUY, ETIENNE DE (1764-1846)

*Les Abencerages, ou l'Étandard de Grenade* (1807) draws its inspiration and subject matter from the Spanish-Moorish novel.

CHATEAUBRIAND (1768-1848)

*Les Aventures du dernier abencerage* (1808) was partly inspired by the *Guerras civiles*; it also contains some verses translated from the old Spanish romance, *Abenámár, Abenámár*. This novel was written under the influence of a trip to Spain.

LESSER, CREUZÉ DE (1771-1839)<sup>55</sup>

*Le Cid: Romances espagnoles imitées en romances françaises* (1814) is a collection of the *Cid* ballads, most of which were taken from Escobar's *Romancero*.

DESAUGUIERS, MARC-ANTOINE (1772-1827)

*L'adroite Ingénue* (1805), done in collaboration with Dumaniant, was drawn from *Casa con dos puertas mala es guardar*, by Calderón.

PIXÉRÉCOURT, R. C. GUILBERT DE (1773-1844)

*Le Pavillon des fleurs, ou les Pêcheurs de Grenade* (1822) was given birth in the Spanish-Moorish novel.

BARTHÉLEMY, H. . . ., MME

*L'Amazone de Grenade* (1812) is imitated from Florian's *Gonzalve*, which was drawn from the *Guerras civiles*.

<sup>54</sup> Florian says in his *De la Fable*: "Je dois quelquesuns de mes sujets à Ésope, à Bidpai, à Gay, aux fabulistes allemands, beaucoup à un espagnol nommé Iriarte, poète dont je fais grand cas et qui m'a fourni mes apologues les plus heureux." Quoted by Vézinet: Molière, Florian et la littérature espagnole, Paris, 1909, p. 179.

<sup>55</sup> Cf. also Tronchon, H.: "Préromantisme" allemand et français" (*Rev. d'Hist. litt.*, 1913).

BRIFAUT, CHARLES (1781-1851)

The *Don Sanche* of this writer, which was a direct contribution from Spain, was forbidden by the censorship, but its name was immediately changed to *Ninus II*, Spain easily became Assyria, and the play was presented in 1814.

LA TOUCHE, HENRI DE (1785-1851)

*La Reine d'Espagne* (1831) is a play thoroughly saturated with Spain.

LEBRUN, PIERRE ANTOINE (1785-1873)

*Le Cid d'Andalousie* (1825) was inspired in the reading of Lope's *Estrella de Sevilla*.<sup>56</sup>

MÉLESVILLE, JOSEPH DUVEYRIER (1787-1865)

*Aben-Hamet, ou les Deux héros de Grenade* (1815) was inspired in, and built up from, the Spanish-Moorish novel.

ALBÉNAS, CLÉMENTINE ISAURE D'

*Boabdil, ou les Abencerages* (1832) is drawn from the *Aventures du dernier abencerage* of Beaumarchais.

DESCHAMPS, ÉMILE (1791-1871)<sup>57</sup>

In 1841 Deschamps published a new edition of his poems which contained the following: *Le Poème de Rodrigue*, *Le Retour du Châtelain*, and *Les Deux premières romances sur Bernard de Carpio*. These poems are all drawn from legends of Spain.

SCRIBE, EUGÈNE (1791-1861)

*Gusman d'Alfarache* (1816): The origin of this play is in the Spanish novel of the same name.

*Piquillo Alliaga, ou les Maures sous Philippe III*, in eleven volumes, 1847. The subtitle of this work indicates its content.

DELAVIGNE, CASIMIR (1793-1843)

*Don Juan d'Autriche* (1835) received its inspiration and subject from the Spanish.

*La Fille du Cid* (1839): The idea for this play came from the Spanish *Romancero del Cid*.

DUVERT, FÉLIX-AUGUSTE (1795-1876)

*Renaudin de Cach*, done in collaboration with Lauzanne (1805-1877), was drawn from Calderón's *Casa con dos puertas mala es guardar*.

DENIS, FERDINAND (1798-1890)<sup>58</sup>

*Le Tisserand de Ségorie* (1839) was translated from Alarcón's *Tecedor de Segovia*.

HUGO, ABEL (1798-1855)

*Messages de Roland et de don Bernard* (1822): The author drew this from the Spanish, having read the original during a stay in Madrid.

<sup>56</sup> Cf. also Bonnefon, P.: "Pierre Lebrun et 'Le Cid d'Andalousie'." (*Rev. d'Hist. litt.*, 1912).

<sup>57</sup> Cf. also Lanson, "Émile Deschamps et le Romancero" (*Rev. d'Hist. litt.*, 1899).

<sup>58</sup> Denis also translated from the Portuguese of Ferreira, *Inês de Castro* and *Le Jaloux*.

*Romans traduits de l'espagnol* (1822) : The content of this work and its sources are indicated by the title.

HUGO, VICTOR (1802-1885)

*Les Orientales* (1829) drew from Spanish legend and story, and contains, among others, the following poems on Spain: *Grenade, Fantômes, Romance mauresque*.<sup>50</sup> Number XXX is a transformation of *A cazar va don Rodrigo*; contained in the *Crónica general* of 1344.

*Hernani* (1830) : This play draws some upon Calderón's *Pérez el Gallego*, a comedy with which Hugo was familiar. It also suggests Alarcón's *Texedor de Segovia*. Analogies have been cited between *Hernani* and Rojas' *García del Castañar* and Alarcón's *Ganar amigos*. To these contacts with the drama of Spain must be added that *espagnolisme* in which the play abounds and which rests "dans l'esprit qui anime les personnages du drame et dans les mobiles qui déterminent leurs actes."<sup>50</sup>

*Marion de Lorme* (1831) : Here the *pêcheresse réhabilitée* has in Spanish literature an ancient model, the *Tía fingida* of Cervantes. The continual clashing of swords throughout the play recalls the *atmosphère* duelliste of the Spanish theater, and the edict against duelling reminds us of Calderón's *Último* (*Postrer*) *duelo en España*.

*Notre Dame de Paris* (1831) : Esmeralda is a Spanish gypsy who finds her model and prototype in the *Preciosa* of Cervantes' *Gitanilla*.

*Le Roi s'amuse* (1832) has taken over some traits of the intrigue and atmosphere of the Spanish *comedia*. This play seems to show the direct influence of Rojas' *García del Castañar*.

*Angelo* (1835) evokes more than once Calderón's *Médico de su honra*.

*Esmeralda* (1836) by its heroine belongs to Cervantes.

*Ruy-Blas* (1838) is filled with Spanish characters and intrigue. There exist, furthermore, analogies between this play and Tirso's *Prudencia en la mujer*. The sources of *Ruy-Blas* are Mme d'Aulnay's *Mémoires de la cour d'Espagne*.

*La Légende des siècles* (1859) contains several verse renditions of popular Spanish traditions. Among them are the following: *Romancero du Cid*, *Le petit Roi de Galice*, *Le Cid exilé*, *Bivar*, *Masferrer*, *La Rose de l'Infante*, and *Quand le Cid fut entré dans le Généralife*.

*Torquemada* (1882) takes place in Spain and has characters who are Spanish in conception as well as in name.

Hugo's *La Piété suprême* is an adaptation of Alberto Lista's *A la tolerancia*.

DUMAS, ALEXANDRE (PÈRE) (1803-1870)

*Don Juan de Marañón* (1836) is wholly Spanish in characters, setting, and atmosphere. It seems to have utilized the sources of Mérimée's *Ames du purgatoire*.

<sup>50</sup> Cf. also Paris, G.: "La 'Romance mauresque' des Orientales" (*Rev. d'Hist. litt.*, 1899).

<sup>51</sup> Huszar: *L'Influ. de l'Esp. sur le théât. fr.*, p. 146.

MÉRIMÉE, PROSPER (1803-1870)<sup>61</sup>

*Le Théâtre de Clara Gazul* (1825) : Attributed by the author to a "comédienne espagnole," this work is full of Spain.<sup>62</sup>

*Inès Mendo* (1825) shows the influence of Calderón and especially his *Alcalde de Zalamea*.

*La Famille de Carvajal* (1828) : Mérimée has mixed the real with the fictitious in his play on the life of the Spanish captain, Francisco Carvajal (1464-1548).

*Ames du Purgatoire* (1834) imitates a novel and a play by Cervantes. *La tía fingida* and *El rufián dichoso*.

*Carmen* (1845) was given to Mérimée by Spain and is thoroughly Spanish.<sup>63</sup>

*La Vénus d'Ille* (1841) : Here Mérimée utilized one of the Galician *Cántigas de Santa Maria* of Alfonso el Sabio.

MUSSET, ALFRED DE (1810-1857)

*Contes d'Espagne et d'Italie* (1829) : Those *contes* of this collection which deal with Spain celebrate the beauty of Andalusia and mention many places of the Peninsula.

*Les Caprices de Marianne* (1851) recalls the title of a play by Lope de Vega. *Los melindres de Belisa*. Musset's piece is a comedy entirely in the manner of that renaissance which inspired the *Celestina*. Coelio recalls the Spanish cavalier as he was idealized by Cervantes and by the Castilian dramatists.

*On ne badine pas avec l'amour* (1861) suggests Calderón's *No hay burlas con el amor*. The thesis of the play is that of many Spanish comedies; as the author defines it, "Il y a un gardien qui défend mieux l'honneur d'une femme que tous les remparts d'un sérail et que tous les muets d'un sultan, et ce gardien, c'est elle-même."<sup>64</sup>

BOUCHARDY, JOSEPH (1810-1870)

*L'Amurier de Santiago* (1868) : This play was inspired in the author's knowledge of the Spanish *romances* and in two dramas of Spain, *La devoción de la cruz* of Calderón, and Alarcón's *Crucidad por el honor*.

GAUTIER, THÉOPHILE (1811-1872)

*Un Voyage en Espagne* (1843) is a vaudeville done in collaboration with P. Siraudin.

*España* (1845) is a collection of poems written while Gautier was travelling in the Peninsula, and in which he sings of Spain and of her people and cities.

*Capitaine Fracasse* (1863) was inspired by Scarron's *Roman comique*, the greater part of which was taken bodily from the Spanish.

MALLEFILLE, FÉLICIEN (1813-1868)

*Les Sept Infans de Lara* (1836) has used a part of the legend built around the Infantes of Lara.

<sup>61</sup> Cf. also Morel-Fatio, A.: "Mérimée et Calderón" (*Rev. d'Hist. Litt.*, 1920); and Trahard, P.: "Cervantes et Mérimée" (*Rev. de Litt. comparée*, 1922).

<sup>62</sup> Cf. also Trahard: "Les Sources de l'amour africain dans le Théâtre de Clara Gazul" (*Rev. de Litt. comp.*, 1922).

<sup>63</sup> Cf. also *Carmen*, suivi de *Lettres adressées d'Espagne au directeur de la "Revue de Paris."* Paris, 1921. (Crès.)

<sup>64</sup> Compare with Lope's *Llave de la honra*.

LECONTE DE L'ISLE (1818-1894)<sup>65</sup>

The *Poèmes barbares* (1862) contains the following three poems which derive directly from Spanish ballads: *La Tête du comte*, *La Ximena*, and *L'Accident de don Iñigo*.

The *Poèmes tragiques* (1884) contains at least five poems which treat the themes of Spanish ballads, or whose sources are to be found in the legend and history of Spain: *L'Apothéose de Mouça-al-Kébyr*, *La Suave de Mohammed-al-Mançour*, *Les Inquiétudes de don Simuel*, *La Romance de don Fadrique*, and *La Romance de doña Blanca*.

DAUDET, ALPHONSE (1840-1897)

*Tartarin de Tarascon* (1872): Is not Tartarin a variant of Don Quijote? In Chapter IV the author describes him as having the soul of Don Quijote and the body of Sancho Panza. Throughout the tale there is frequent reference to Cervantes and his immortal characters.

HEREDIA, JOSÉ-MARIA DE (1842-1905)<sup>66</sup>

*Trophées* (1893): These poems contain the Spanish hero that appeared in Leconte de l'Isle's *Poèmes tragiques*, Rodrigo of the *Mocedades* (*Crónica general*).

BARRÈS, MAURICE (1862-1923)

*Du Sang, de la volupté et de la mort* (1914): Barrès yields to the spell of Granada and in this work seeks to analyse the charm of this Andalusian city.

ROSTAND, EDMUND (1868-1918)

This writer confesses his *espagnolisme*:

"Et si j'aime, depuis l'enfance,  
Sous le ciel venir et rester,  
C'est qu'ici, sans quitter ma France,  
J'entends mon Espagne chanter."<sup>67</sup>

*La Princesse lointaine* (1895): Joffroy has been described as a variant of Don Quijote who loves his Dulcinea. Huszar asks the question: "En lisant *La Princesse lointaine*, ne croit-on pas lire un roman de chevalerie mis en forme dramatique?"<sup>67</sup>

*Cyrano de Bergerac* (1897): Cyrano is with Don Quijote another of those descendants of Amadis. Roxane with her gongoristic *préciosité* has many sisters among the heroines of the Spanish *comedia*. In reading *Cyrano* one is reminded of Tirso's *Amor y celos hacen discretos*, where the duke's secretary writes the love-letters for his master; the lady being wooed becomes greatly enamoured of the letters and of their writer.

<sup>65</sup> Cf. also Delombre, R.: "L'Hispanisme de deux parnassiens, Leconte de l'Isle et J. M. de Heredia" (HISPANIA, 1922).

<sup>66</sup> From his *Musardiscs*.

<sup>67</sup> Huszar: *L'Inju. de l'Exp. sur le théât. fr.*, p. 184.

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## SPANISH FOR FOREIGN TRADE<sup>1</sup>

We regard the Spanish-speaking countries—and particularly the Spanish-American countries—as among the most important markets, both present and future, for the products of the manufacturing industries of the United States.

By reason of our geographical position with respect to the countries to the south of us, and also because the United States is and must continue to be a very important market for the products of the Spanish-American countries, the trade between them and this country is already very important, and may be expected to increase to a practically unlimited extent in the future, as the southern countries develop.

In view of the fact that this country has now adopted a policy of restricting immigration, it is altogether probable that a large part of the stream of European emigration, which formerly came here, may be directed to South America. As a result, the growth of the population of that continent may parallel our own development during the nineteenth century. Just as English became the language of the United States, regardless of the fact that much of the immigration consisted of people speaking other languages, so the language of Spanish America will continue to be Spanish, and a knowledge of that language will be necessary for those who desire to do business with the Spanish-speaking countries.

I know of no better way to begin my remarks on the subject of Spanish in foreign trade than this statement from one who speaks from the standpoint of a business man who has to deal with the same problems as most of my hearers—Mr. E. P. Thomas, President of the United States Steel Products Company. He adds:

Our company is one of the largest organizations engaged in export trade, and we have found a knowledge of Spanish absolutely essential to the conduct of much of our business. We regard it as a distinct advantage to the young men in our employ that they should possess a working knowledge of that language.

Statements of the same general tenor could be presented from a host of business leaders and other men of affairs. Only a week ago, the Honorable Frank B. Kellogg, Secretary of State, declared at the Associated Press luncheon in New York:

What we need is a more intimate acquaintance with each other [he is speaking of the northern and southern sections of this hemisphere], a better understanding of each other's language, knowledge of government, social and

<sup>1</sup> Address read at the National Foreign Trade Convention, Charleston, S.C., April 28, 1926.



economic questions. For this education we must depend largely upon the universities and colleges, and press of the two continents. . . . Upon the colleges and universities, in their exchange of students between the Central and South American countries and the United States, we must depend to a large extent for imparting knowledge of language, and familiarizing ourselves with each other's governmental institutions. I cannot emphasize too much the importance of bridging the span that ignorance of language always creates between peoples.

The recent Pan-American Congress of Journalists has done much to bring to the fore the matter of the desirability of greater knowledge of Spanish here, and of English in the Spanish-American countries. In many of the latter, English is a required subject in the secondary schools. In our country, although Secretary Hoover urged, several years ago, that "the study of Spanish, if not made compulsory, at least be made possible in all our secondary schools," we find that some so-called "educators" are opposed to the study of Spanish in our schools, and are doing what they can to restrict and eliminate it. In some cases, this is due to the fact that they are "little Americans," with no experience outside of their own limited bailiwicks; in some cases, it is due to a cheap attitude of superiority to all foreigners; in others, unfortunately, it appears that critics of Spanish may be financially interested in the sale of textbooks for teaching other foreign languages. Whether their motives are sincere and misguided, or whether they are unworthy and reprehensible, does not concern us here; the fact remains that in some sections steps have actually been taken to reduce and even to eliminate the study of Spanish in our schools.

I think that we may assume that most business men, especially those interested in foreign trade, do not approve of the attitude of these "educators," whether they oppose the teaching of Spanish or of any foreign language at all—as some of them do. The point is that the business man does not always know what is going on. How many of you know personally the superintendent of schools of your home city? How many know one or more members of the board of education? How many of you know whether the children of your city are being given that training in fundamentals that they need for life, or whether they are being used as laboratory material by some crack-brained "educator" with a pet theory to prove? How many of you realize that the curriculum of our schools is in danger of being made the football of professional teacher-trainers, some of whom

could not for the life of them teach a class of young Americans, and many of whom are absolutely lacking in contacts outside their own little clique of professional "educators"? The business man is not consulted; the parent is not consulted; the natural inclinations of the children are brushed aside; and some self-satisfied curriculum expert calmly announces that this or that subject does not "function" and must go! Are we going to let him "get away with it"? So far, in many cases, he seems to have done so without protest by the leaders of the community.

I said a moment ago that the natural inclinations of the pupils were being brushed aside. This is especially true with Spanish. No one who has had a fair chance to study Spanish fails to like it; those who obtain a real grasp of it become genuine enthusiasts. Instances could be multiplied to illustrate the grip that Spanish has on Americans. Writing in the *Educational Review* for February, F. Ruge says, "Our men are not interested in the study of languages. It is only by compulsion that we hold them to the study of any language but Spanish." No compulsion is needed to make our children flock to Spanish classes; whatever compulsion is being exerted comes from the administrators who are trying to keep them out! Those who have followed the proceedings of the Pan-American Congress of Journalists and the travels of the Spanish-American delegates since its close know with what justifiable pride the visitors were addressed in their own language by men like Dr. Leo S. Rowe, Dr. James Brown Scott, Mr. Kent Cooper, general manager of the Associated Press, Mr. Rollo Ogden of the *New York Times*, and Mr. Charles Lyon Chandler, whose easy and fluent Spanish, according to the *Philadelphia Public Ledger*, was a delight to the delegates during their visit to that city. Other nationally known business men are equally enthusiastic. Mr. James G. White, the engineer and capitalist, writes:

During my preparatory and college years, I had four years of Greek, five years of Latin, and a little French and German. While I appreciate the cultural and educational value of both Greek and Latin, I believe that the same time spent on French and Spanish would have had almost the same educational value, and would have been much more useful during my later years.

My opinion as to the value of Spanish may perhaps best be demonstrated by the fact that, some years ago, I established, both at Penn State and at Cornell (from both of which institutions I was graduated), special prizes for excellence in Spanish by students of the United States, and other prizes for excellence in English by students from Latin-American countries.

Without stressing the point too much, may I not, in passing, commend Mr. White's example to your attention?

How may the business man who agrees with the point of view of President Thomas, Secretary Hoover, and others, help to translate his beliefs into facts? I venture to offer some suggestions:

Let him inform himself fully of actual conditions in his own city, and if possible, in his state, both in the elementary and in the secondary schools. What subjects are taught? How are they taught? How much time is devoted to each? Are the teachers well-prepared? Are they well-treated? Are the administrative heads men of breadth and vision, or narrow-minded pedants and self-seekers? Have the schools a soul, or are they mechanical squirrel cages, going the same old round in the same old way?

Let the business man make himself an influence in guiding the educational policies of his city and state. This will take time from his private affairs, but unless he is willing to make this sacrifice, he has no right to grumble (as I know some of you, in confidence, do) about the educational product.

Let him see that the curriculum bears a relation to the vital needs of community and nation. One of these needs is a wholesome, broad-minded attitude toward other nations, not only in business, but in all our relations. The chief barrier to such a point of view is lack of acquaintance. The American's feeling is too often that of Nigger Jim in *Huckleberry Finn*—"If a Frenchman is a man, why doan' he talk like a man?" The study of foreign languages helps to remove this barrier. Let us encourage the study of French, of German, of Italian, and especially of Spanish. Let us educate the "educator," who denies the value of foreign-language study, into a more modern attitude; he's ready to "flop" when his bluff is called!

Let the business man insist that the efforts of teachers of foreign languages to improve their teaching be encouraged; that facilities be provided to begin the study earlier than is now generally the case, and to prolong it beyond the point now generally prevalent; that more periods be given to foreign languages in the schools, possibly by cutting out some of the time-wasting folderols now too much in vogue; and that foreign-language teachers be aided in their efforts to equip themselves better for their work, by granting them leaves of absence, on part pay, for travel and study in foreign countries, and by arranging for exchanges of students and teachers with other countries.

We teachers of foreign languages realize that we are not perfect. We are now engaged in a nation-wide survey to determine wherein we may improve our aims, our methods, and our materials. We need your help, your advice, your support, with boards of education and administrators. We cannot make bricks without straw. We must have more time with our pupils; we must have better-prepared teachers. Both of these things mean expenditure, either of new funds, or of funds saved by cutting out non-essentials. Help us to get them. And as for Spanish in particular, don't fail to call to account the ignoramus who tries to tell his fellow citizens that Spanish isn't worth while. You can do this better than we can, because you cannot be charged with self-interest.

In closing, let me urge you to keep in mind the words of President Thomas, of Secretary Kellogg, of Secretary Hoover, of others of similar standing and experience, and particularly this statement from Elliot H. Goodwin, Vice-President of the Chamber of Commerce of the United States:

*"I believe that modern language instruction in the schools of the United States should be encouraged in the interest of American business, in the interest of America's foreign relations, and in the interest of friendly intercourse and peace."*

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## BRIEF ARTICLES AND ANNOUNCEMENTS

### MONOGRAFÍAS BIBLIOGRÁFICAS MEXICANAS

Among the volumes which have issued from the press in Mexico during 1925 and 1926, the series of bibliographical monographs which have appeared under the editorship of Genaro Estrada, the Under Secretary of Foreign Affairs, is deserving of special mention. While it has generally been true that Mexican men of letters have held posts of importance in the diplomatic world, never before has a series, primarily of bibliographical interest, issued from the press of a foreign office. Credit for this accomplishment is largely due the editor, one of the younger group of literary men in Mexico, who first evinced his interest in bibliography when he issued, in 1916, *Los Poetas Nuevos de México*. Since then he has been assembling further material, and encouraging others in similar pursuits, until now, by presidential decree, the results of their labors are being made available in printed form.

The *Bibliografía de Amado Nervo*, compiled by the editor, was chosen to initiate the series because, of all Mexican writers, the work of Nervo is both extensive and important. This small volume of thirty-seven pages lists the various editions of Nervo's single works, the books entirely devoted to Nervo, and almost two hundred reviews and critical articles. Except in a note, no reference is made to the articles of Nervo which were originally published in newspapers or periodicals, probably because most of them are to be found in the complete works, edited by Alfonso Reyes, which are listed by volumes with contents. While this bibliography is an excellent guide for a student who wishes to acquaint himself with Nervo, and while it represents much careful compilation, there still remains a place for the specialist who is willing to turn the pages of Mexican and foreign periodicals in search of articles not included in the *Obras Completas*.

The second volume, *Marcas de Fuego de las antiguas Bibliotecas mexicanas*, is compiled by Rafael Sala, a Spanish artist. The use of brands as bookmarks of the volumes which belonged to monastic libraries in Mexico is discussed by the editor briefly, and the artist at greater length, in a preliminary note and introduction. In the body of the book over one hundred fifty brands are sketched and identified; almost fifty unidentified brands are artistically grouped on the succeeding pages. The work is concluded by a list of the monasteries whose brands appear in the volume. This unusual bibliographical contribution will be of much interest to all owners of branded books.

The most important of the volumes so far published is the third number, *Bibliografía de Novelistas mexicanas*, compiled by Juan B. Iguiniz, for many years the assistant director of the National Library of Mexico. The volume is introduced by a sketch of the Mexican novel by Francisco Monterde García Icazbalceta, who comments briefly on the most important examples of each type. The bibliography is arranged alphabetically and presents almost 250 authors and nearly 850 titles. A short list of pseudonyms used by Mexican novelists, and a title index complete this volume, which will be an indispensable

tool for any who wish to study Mexican literature or for librarians who handle such material. The volume of 432 pages gives a comprehensive list of the fiction produced in the nineteenth century by Mexican writers.

The fourth volume, a *Bibliografía de Cronistas de la Ciudad de México*, compiled by Manuel Romero de Terreros, opens to American historians vistas of the possibilities of local history. In the introductory sketch, the compiler introduces the chroniclers, with a brief word concerning the type of material each presented and its value. In the bibliography some seventy works of direct importance in the history of Mexico City are listed. This volume, compiled by a descendant of one of the most important Spanish families in Mexico, will introduce a reader to the most important sources of the history of the oldest city in North America.

The fifth volume, the last issued, concerns itself with a description of the watermarks of the paper used in Mexico during the sixteenth century. *Filigranas o Marcas transparentes en Papeles de Nueva España del siglo XVI* is the work of Ramon Mena. The introduction gives an interesting survey of the paper situation in Mexico during the sixteenth and seventeenth centuries and reprints a document, dated 1740, which is the first license granted for the manufacture of paper in Mexico. As the compiler concerns himself only with *marcas transparentes*, he has omitted all reference to paper made in Mexico by the natives from maguey—an omission which would lead those unversed in Mexican history to believe that the art of paper making was unknown in New Spain until the middle of the eighteenth century. Only twenty watermarks are illustrated, but these are described in detail as is the paper itself. The date of the writing on the paper is offered as an approximate guide to the age of the paper. This is not always a fair procedure, for it has been found, by an examination of manuscripts in the García Library, that the same watermark which appears on paper used in Mexico in 1537 was still in use a century later.

The sixth volume, which is to appear shortly, is a bibliography of Sor Juana Inés de la Cruz, compiled by Dorothy Schons and published in English in 1925 by the University of Texas Press. In this series the work will appear in Spanish, the translation being the work of the editor. Many items have been added by the compiler to her original publication, among these being a reference to the MS volume of the professions of the nuns of the convent of San Gerónimo, to which Sor Juana belonged.

Following this volume, the unpublished portions of the *Biblioteca Mexicana* of Eguirar y Eguren will appear. Of this work, the first volume, covering the letters A-C, was published in 1755; of the unpublished portion, the letters D-J, four MS volumes now in the García Library, will be made available for the first time in this series.

The volumes are artistic in appearance, well printed on good paper, but, unfortunately, of limited editions. Of the first two volumes, three hundred numbered copies were issued. Of the works so far published, that of Iguiniz is the most exhaustive and will probably be of value in stimulating an interest in Mexican literature outside of Mexico. The value of all would have been increased had each item been numbered, thus making ready reference

to specific items or editions possible. The editor deserves congratulations for having made the series possible. It will help to convince the world that Mexico has both writers and thinkers and that all that they require to insure productive output is peace and a press.

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### **LAS CLASES DE CONVERSACIÓN DE ESPAÑOL EN LA UNIVERSIDAD DE ILLINOIS**

Organizar una clase de conversación, con probabilidades de éxito, contando con alumnos procedentes, no ya de diferentes maestros, sino de distintos centros de enseñanza, es uno de los trabajos más difíciles y el que más debe preocupar a todo maestro que tenga a su cargo un grupo de éstos. Es necesario ante todo dar cierta uniformidad a la clase; hacerla homogénea y para eso es indispensable empezar por corregir los defectos de pronunciación.

Teniendo en cuenta que cuando un estudiante llega a la clase de conversación, tiene, por lo menos dos años —cuatro semestres— de estudios principalmente gramaticales; que durante ese tiempo se ha prestado poca atención a la fonética, habrá por tanto que dedicar los primeros esfuerzos a conseguir esa uniformidad, valiéndose de las reglas fonéticas. La carencia hasta ahora de una obra de esa naturaleza al alcance de los alumnos, ha hecho esta labor difícil y a veces imposible. En adelante, disponiendo como disponemos ya, de un libro de incalculable valor técnico y pedagógico, publicado por dos autoridades en la materia —un español y un americano— debemos hacerle nuestro auxiliar inseparable, si hemos de dar a las clases de conversación la unidad de que al principio carecen, y sin la cual se pierde un cincuenta por ciento del trabajo.

Por supuesto, la fonética, y sobre todo cuando se trata de corregir defectos, no es labor de una semana, ni siquiera de un semestre. Al principio debe ocupar por entero la hora de clase; después, pasadas dos semanas, puede reducirse su estudio gradualmente según los progresos de los alumnos. Una clase semanal haciendo lectura de entonación para aplicar las reglas estudiadas suele ser suficiente. En el segundo semestre basta con hacer un par de lecturas mensuales, procurando, eso sí, ser muy rigurosos en hacerles observar las reglas fonéticas.

Viene después otro problema de más fácil solución que es el de los temas de conversación. El uso de un libro de texto es de fatales resultados, porque limita el campo de acción de maestros y alumnos y da a la clase una monotonía que por sí sola basta para explicar el fracaso de un profesor. Todo lo más, debe usarse un libro que *dé ideas*, que *sugiera* temas prácticos, pero en modo alguno un libro que se reduzca al manoseado procedimiento de un tema en inglés para traducir y usar los modismos dados en la parte de español, y las consabidas preguntas sobre el asunto.

Una clase de conversación, debe tender ante todo y por todos los medios a nuestro alcance, a hacer que los alumnos *no tengan que traducir* lo que dicen; acostumbrarles a *pensar directamente* en español y ésta sólo se consigue

dándoles temas que les apasionen, les acaloren y ese mismo apasionamiento exige cierta rapidez en el empleo de las palabras. Se me dirá que en este caso, lo que hacen es decir lo que está más a su alcance, que es la palabra inglesa. Al principio ésto es inevitable, es verdad, pero también he encontrado un medio, que explicaré más tarde, para evitarlo casi en absoluto.

Ahora bien. ¿Qué temas pueden hacer animada una clase de conversación cuyos alumnos no tienen nada en común y la mayoría de las veces ni siquiera se conocen? La práctica me ha demostrado que lo que más éxito tiene entre los estudiantes, es la discusión o debate sobre temas de actualidad y de todos conocidos, y a ser posible sugeridos por ellos mismos. En mi clase se han tratado temas como los siguientes: el divorcio, la ley seca, la pena capital, ventajas e inconvenientes de la coeducación el la Universidad etc. Otro muy curioso que apasionó extraordinariamente por haber chicos y chicas en la clase fué; ¿Busca el hombre a la mujer, o, busca la mujer al hombre? Aquí, como es natural, no pudieron ponerse de acuerdo en una hora y hubo debate para dos días. Hemos tenido otros muchos a cual más originales que sostienen la clase en constante animación y que hace que todos quieran hablar a un tiempo y se impacienten cuando alguno tarda demasiado en exponer su tesis, o cuando se le interrumpe para hacer correcciones.

Claro está que no se reduce a debates todo el trabajo de clase. Esto, primero, fatigaría a los alumnos y segundo casi se anularía el trabajo de vocabulario, puesto que al preparar las discusiones procuran en lo posible reducirse a las palabras que les son conocidas. Con los debates se adquiere fluidez, soltura, rapidez, porque se acostumbra la mente a pensar en español; pero no se enriquece el vocabulario del estudiante. Y como para adquirir éste no hay otro medio que leer y leer, aprovechando el mayor espacio de tiempo entre dos sesiones, se les hace leer una comedia corta—de un solo acto— para después comentarla y discutirla en clase. Hemos leído entre otras: "Rosina es Frágil," "Mañana de Sol," "Sin querer," "El Palacio Triste," y "Ganarse la Vida." No es necesario hacerles comprar todos estos libros puesto que son de uso corriente en las clases y además casi todos ellos existen en la biblioteca de un College o Universidad.

En cuanto al peligro de hablar inglés en el calor de una discusión, lo hemos suprimido por un procedimiento que no será de gran valor ético pero que es de resultados positivos. Se hace pagar *un centavo* por cada palabra extraña al español, que se introduce en la conversación. De esta multa no se escapa ni la misma profesora. Y como yo tengo dos horas de principiantes antes de la clase de conversación, resulta que inconscientemente, digo más palabras en inglés que los mismos americanos. Raro es el día que no tengo que pagar cinco centavos y en cambio hay varios alumnos que aún no han tenido una sola multa por introducir palabras inglesas en la conversación.

La tesorera es una alumna, y un alumno el secretario. Al final de cada clase dan cuenta del estado de los ingresos, y con lo que se recaude tendremos al fin del año una comida española, donde tampoco se permitirá hablar una sola palabra en inglés.

M. DE MAYO

UNIVERSITY OF ILLINOIS



### CABINET FILES FOR SPANISH CLASSES

Although many articles have been written about *realia* we have seen no reference to clippings and pictures. *Realia* always interests modern language teachers. The main difficulty seems to be in preserving the accumulating material in a form in which it can be readily used, so for more than twenty years here at Wellesley College the Spanish department has used two filing cabinets. We file every worth-while article and picture we can find dealing with Spain, her colonies, and Spanish America. As a result, we have an invaluable store of material, much of which is not available in book form; for example, personal interviews with individuals, current opinion on new literature, the political situation, new music, scientific investigations, educational movements, etc.

Having found post cards too small to use satisfactorily we cut up our copies of *La Esfera*, mount for class use the most important pictures, which are usually eight inches by ten inches, on cardboard thirteen inches by sixteen inches, file these in one cabinet and the unmounted pictures in manila folders in the other cabinet. Thus, in addition to text material for ourselves, we provide *realia* for classroom and Spanish club.

This winter when three Spanish artists, Ramón, Valentín de Zubiarre, and López Mezquita, were holding exhibitions of their work in Boston, we were very glad to be able to go to our file on contemporary painters and post six or eight colored prints of each artist. Later, when a group of students was making a study of Spanish painting we were able to give them more colored prints than many museums in the United States would have been able to offer.

We always post on the wall by the cabinet a list of all titles indexed on the folders so one can see at a glance the subjects covered.

Such a system can be used for both high-school and college work and developed according to the special needs of the institution. It is surprising how soon one learns to use such files, and how invaluable they at once become. I suppose there is hardly a day when we do not consult our cabinets. A list of the headings which we have used may be of help to some teachers of Spanish, though after one has started the files new groups are naturally suggested from time to time. It is a great satisfaction to see the clippings and pictures increase in number and value when once the collection is started.

#### ESPASA

Academia, Ateneo, Bibliotecas	Arquitectura y Jardines
Alcalá de Henares	Arte Antiguo
Alfonso XII y Familia	Asturias
Andalucía (Véase Granada, Córdoba, Sevilla)	Avila
Andorra	Baroja
Aragón	Bécquer
Arqueología (Véase Romanos [ruinas])	Benavente
	Blasco Ibáñez
	Burgos

- Calderón de la Barca  
 Cano, Alonso  
 Carnaval  
 Carrére  
 Castilla (Véase Avila, Burgos, Madrid, Salamanca, Santander, Segovia, Toledo, Valladolid)  
 Cataluña, Barcelona  
 Cervantes—Centenario  
     Crítica  
     Don Quijote  
     Obras Varias  
     Vida  
 Ciencia  
 Clericalismo  
 Colonias etc.  
 Conquistadores de América  
 Córdoba  
 Corridos de Toros  
 Costumbres  
 Cuentos (Véase Blasco Ibáñez, Pardo Bazán, etc.)  
 Dicenta  
 Don Juan  
 Drama—antiguo (Véase Calderón, Lope de Vega)  
     moderno 1700-1875  
     contemporáneo (Véase Benavente, Martínez Sierra, Marquina, Pérez, Galdos, Quintero, etc.)  
 Escorial  
 Espronceda  
 Escultura  
 Extranjero—Opinión sobre España  
     Relaciones  
 Feminismo  
 Fiestas (Véase Carnaval, Navidad, Juegos Florales)  
 Filipinas  
 Galicia  
 Gibraltar  
 Goya  
 Granada  
 Greco, El  
 Historia antigua (Hasta 1480)  
     (Véase Arqueología y Romanos)  
     1480-1805  
     El Dos de Mayo 1808  
     1805-1868  
     1868-1875  
     1875-  
 Iglesia Católica  
 Instrucción Pública (Véase Universidades)  
 Juegos Florales  
 Judios—Sepharadim etc.  
 Juanes  
 Lengua—Dialectos, Glosarios, Gramática  
 Libros—Crítica  
 Literatos  
 Literatura—Origen  
     Antigua hasta 1700  
     (Véase Drama, Novela, Poesía)  
     1700-1900 (Véase Drama, Novela, Poesía)  
     1900 hasta nuestros días  
 Lope de Vega  
 Madrid  
 Mapas (Véase Historia)  
 Marquina  
 Martínez Sierra  
 Menéndez y Pelayo  
 Morales el Divino  
 Murillo  
 Música—Opera, Regional, Zarzuela  
 Navarra  
 Navidad y Reyes  
 Novela—antigua  
     moderna (Véase Pardo Bazán, Pereda, Valera, etc.)  
     contemporánea  
 Ordenes (Calatrava, Santiago, etc.)  
 Palacio Valdés  
 Pardo Bazán  
 Pereda  
 Pérez de Ayala  
 Pérez Galdós—Crítica  
     Vida

- Pintores—modernos  
                   contemporáneos  
 Poesía—antigua  
                   moderna  
                   contemporánea  
 Políticos (No republicanos)  
                   (Rеспублиcanos)  
 Portugal  
 Prado—Cuadros españoles  
                   Cuadros extranjeros  
 Quintero, Los Hermanos  
 Reformas—Protection to children,  
                   animals, prison reform, temperance,  
                   lottery  
 Ribera  
 Romanos—Ruinas (Véase Arqueolo-  
                   gía)  
 Romanticismo  
 "Royalty" (menos Alfonso y Familia)  
                   "Myself" por Infanta Eu-  
                   lalia  
 Rueda, Salvador

- Salamanca  
 Santander  
 Sevilla  
 Sociología—Labor conditions, Lace in-  
                   dustry (Véase Reformas)  
 Sorolla  
 "Spanish Interests in N.Y., etc."  
 Sports—Pelota, etc.  
 Teatro—Actores, casas, trajes  
 Toledo  
 Traducciones al español  
 Traducciones al inglés  
 Trajes  
 Unamuno, Miguel de  
 Universidades (Véase Instrucción  
                   Pública)  
 Valencia  
 Valera  
 Valle Inclán  
 Vascongadas, Provincias  
 Velázquez  
 Zuloaga

## LA AMÉRICA ESPAÑOLA

- Altamirano, Ignacio Manuel  
 América Central—Geografía, Historia  
                   (Véase Costa  
                   Rica, etc.)  
                   Literatura  
 Andrade, Olegario Victor  
 Antillas, Las — Geografía, Historia  
                   Literatura  
 Araucanos  
 Arboleda, Julio  
 Argentina—Geografía, Historia  
                   Literatura  
 Argentina—Prosa  
 Arte  
 Aztecas  
 Bello, Andrés  
 Blanco, Fombona, Rufino  
 Bolívar, Simón  
 Bolivia—Geografía, Historia  
                   Literatura  
 Brasil—Geografía, Historia  
                   Literatura  
 Caro, José Eusebio
- Caro, Miguel Antonio  
 Casal, Julián del  
 Clasicismo y Romanticismo  
 Colombia—Geografía, Historia  
                   Literatura  
 Costa Rica—Geografía, Historia (Véase  
                   América Central)  
                   Literatura  
 Cuba—Geografía, Historia (Véase  
                   Antillas)  
                   Literatura  
 Cuentos Cortos  
 Chile—Geografía, Historia (Véase  
                   Tacna y Arica)  
                   Literatura  
 Chocano, José Santos  
 Dario, Rubén  
 Díaz Mirón, Salvador  
 Drama y Opera  
 Echeverría, Esteban  
 Ecuador—Geografía, Historia  
                   Literatura  
 Ercilla y Zúñiga, Alonso de

- Garcilaso de la Vega  
 Gauchos  
 Gómez de Avellaneda, Gertrudis  
 Gómez Carrillo, Enrique  
 González Martínez, Enrique  
 Guatemala—Geografía, Historia  
     (Véase América Central)  
     Literatura  
 Gutiérrez Nájera, Manuel  
 Hernández, José (Véase Gauchos)  
 Herrera y Reissig, Julio  
 Historia de la América Española  
     (Véase Méjico, Colombia, etc.)  
 Heredia, José María  
 Incas  
 Indios (Véase Araucanos, Aztecas,  
     Incas)  
 Isaacs, Jorge  
 Jaimes, Freyre, Ricardo  
 Las Casas, Fray Bartolomé de  
 Lugones, Leopoldo  
 Mármol, José  
 Martí, José  
 Méjico—Geografía, Historia  
     Literatura  
 Mercado, Julio  
 Mistral, Gabriela  
 Mitre, Bartolomé  
 Monroe, Doctrina  
 Nervo, Amado  
 Nicaragua—Geografía, Historia  
     (Véase América Central)  
     Literatura  
 Nicaragua—Canal  
 Novelistas  
 Nueva Granada  
 Olmedo, José Joaquín  
 Ortiz, José Joaquín  
 Palma, Ricardo  
 Panamericana, Unión  
 Panamá—Geografía, Historia (Véase  
     Colombia)  
     Literatura  
 Paraguay—Geografía, Historia  
     Literatura  
 "Pastores, Los"  
 Periódicos  
 Perú—Geografía, Historia (Véase  
     Tacna y Arica)  
     Literatura  
 Puerto Rico—Geografía, Historia  
     (Véase Antillas)  
     Literatura  
 Rodó, José Enrique  
 Rodríguez Larreta, Enrique  
 Romances en Chile, Nuevo Méjico,  
     Puerto Rico  
 Santo Domingo—Geografía, Historia  
     (Véase Antillas)  
 Sarmiento, Domingo Faustino  
 Silva, José Asunción  
 Sor Juana Inés de la Cruz  
 Tacna y Arica  
 Sociedad Hispánica  
 Ugarte, Manuel  
 Uruguay—Geografía, Historia  
     Literatura  
 Valdés, Gabriel de la Concepción  
     ("Plácido")  
 Valencia, Guillermo  
 Venezuela—Geografía, Historia  
     Literatura  
 Zorrilla de San Martín, Juan

### THE ENGLISH-MEXICAN CLASS

Are teachers of Spanish taking advantage of the Mexican immigration of the last few years? A goodly portion of the population of Mexico has moved into the United States and distributed itself over a large part of our country, especially the southwestern quarter. Most of these immigrants are in a receptive mood as far as the study of our language is concerned. A large

part of them, however, look forward to a return to their native land and are apt to be shy of any movement savoring of a design upon their patriotism or religion. Here, the modern language teacher prepared with a cosmopolitan attitude should be able to render a service to these foreign students of our language, make a contribution to international good-will, and obtain something of immediate profit to himself and his students of Spanish in high school or college.

As a suggestion to fellow teachers, the writer wishes to outline his plan for an English-Mexican class evolved in the past year. The idea originated in a former location with the entrance of several children of New-Mexican Spanish descent into the beginners' class of high-school Spanish. Here was a case of children, bilingual in a measure, perfecting themselves in their ancestral tongue in a group of English students making a start by means of the prevalent translation devices. With his notes from Espinosa on New-Mexican Spanish the instructor was ready to appreciate dialectal peculiarities, while insisting on correct Castilian forms. The presence of students with an inherited Spanish linguistic expression and psychology proved an advantage, and even inspiration, once the teacher had learned to appreciate and utilize it. In the present location, the Mexican colony is small with no representatives in the Spanish classes of the public schools. The need of an English-Spanish contact is being met by the gathering, twice a week, of a group of Mexicans varying from six to a dozen with about an equal number of students from the high school and junior college. The personnel of this latter section varies, as attendance is voluntary. The plan of work centers around translation—our Mexicans, with the aid of their instructor, translating English into Spanish while the English-speaking students translate Spanish into English. Both sets of students thus get the benefit of hearing a new language read and used in textual discussion. The Mexicans, all men in this case, are provided with readers from the elementary grades. The instructor or a student assistant reads the text, sentence by sentence. The learners thus get the pronunciation while the English students are given the thought which is expressed immediately in Spanish. In the second half of the period, the procedure is reversed. The Mexicans, previously admonished that the other group is listening intently, take turns in reading the Spanish from the text used by the English students, while these latter follow sentence by sentence with their own rendering of the Spanish thought. Here the English students evince interest in the Spanish pronunciation and expression, and their coadjutors are as eager to catch the English expression of thought just given in their native tongue. Some supplementary devices are used, among them translation of the spoken sentence without the visual aid of the printed text.

The above program leads the way to such elaborations as may present themselves in a spontaneous way. The writer is no friend to forced conversation as a classroom device, believing that it should be preceded by a sufficiently long incubation period of auditory impressions. But conversation will naturally develop in due time in such a situation, now in one tongue, now in the other. The main procedure may be prosaic, it may not appeal to the partisans of certain methods, but it seems to have a businesslike appeal to those interested

in learning, while it affords a dignified meeting place for people whose intercourse would be difficult if not impracticable in the ordinary course of social and business events.

J. FRANCIS LEMON

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#### **AMERICAN HISPANISTS HONORED BY THE KING OF SPAIN**

We have been officially informed that His Majesty, Alfonso XIII, has recently honored three more American scholars by creating them Knights Commander with Plaque (Comendadores con Placa) of the Royal Order of Isabella the Catholic. The American scholars concerned are Professor Herbert Eugene Bolton of the University of California, one of the most distinguished of American historians, Professor Julián Moreno-Lacalle, Dean of the Spanish School of Middlebury College, and President Paul D. Moody of Middlebury College. We offer our sincere congratulations to our friends and colleagues, and are very grateful to His Majesty for this new honor which he has shown, not only to American scholarship, but also to The American Association of Teachers of Spanish.

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#### **PROFESSOR COESTER RETURNS TO THE UNITED STATES**

During the year 1925-26 Professor Coester has been on leave of absence from Stanford University and has spent his time in study and travel. The winter he spent in study and research in the libraries at Washington, New York, and Boston. In the spring months he traveled through Brazil, Uruguay, and Argentina. During his stay in Buenos Aires he was invited by the University of La Plata to lecture on the "*Relaciones culturales y políticas entre las dos Américas.*" In June he voyaged to Spain via Portugal and was one of the speakers at the opening of the Curso de Verano at the Centro de Estudios Históricos, Madrid. He will return to Stanford in December.

## REVIEWS

### **El español de América y el latín vulgar**

In *Tomo I, Cuaderno 10*, of the publications of the Instituto de Filología of the University of Buenos Aires, there appears a Spanish translation of an article by Professor Max L. Wagner of the University of Berlin. The original article appeared in *Zeit. f. rom. Phil.*, 1920. The Spanish version is entitled *El español de América y el latín vulgar*.

The comparison of the spread of Spanish throughout Spanish America with the spread of Vulgar Latin throughout western Europe has probably occurred to all of us who are interested in the subject. It was many hundreds of years after the Roman conquest of Gaul and Spain before Latin had supplanted the indigenous speeches. In fact, in the Pyrenees Mountains, Latin has not yet succeeded in supplanting an indigenous speech. Moreover, in French Brittany a non-Latin speech is still used. The Breton language is a descendant of the ancient Celtic that was spoken in Gaul and Britain before the Roman conquest. It is generally believed that Celtic disappeared entirely from Gaul, and was brought back by Celts who fled from the British Isles when these were invaded by the Germans. At any rate, Latin and its modern descendants, the Romance languages, have replaced the indigenous languages in all of continental western Europe that formed a part of the Roman empire, except in the Pyrenees and French Brittany.

In Spanish America the Spanish language is still spreading slowly but steadily. In some Spanish-American countries, such as Mexico and Peru, fully half of the people still speak the indigenous languages. In the Argentine and in Uruguay, on the other hand, the indigenous languages have disappeared, except as spoken by a relatively small number of Indians that are, for the most part, confined in special reservations. This is due to the fact that the natives of this part of South America were nomadic, uncivilized Indians, and few in number. Their fate has been similar to that of the Indians of the United States. In Mexico and Peru the Indians were more numerous, and more highly organized, so that they have kept tenaciously many of their habits. But in Mexico and Peru, Spanish is the language of all cultivated people; it can be understood and spoken by all classes in the cities, and in the rural districts it is the language that the Indians of the several tribes use when they communicate with one another. That is to say, Spanish is the "common language." Slowly Spanish is still supplanting these many Indian speeches. If an Indian boy in some rural district goes to school or removes to a city, he must learn Spanish. In the course of time the indigenous languages of Spanish America will almost certainly become extinct in the presence of the dominant and cultivated Spanish language, but it may take several hundred years more before the native speeches disappear entirely. And it is possible that they may exist for an indefinite period in some outlying districts, as the Celtic dialects still live in parts of the British Isles.

Wagner, in his discussion of the spread of Spanish in America, makes the point that the language of the West Indian Islands and of the Gulf Coast of North and South America is characteristically Andalusian, because these regions

were settled first and the first settlers came from southern Spain. The language of other parts of Spanish America more closely resembles general Spanish, because the later settlers came from all parts of Spain. This may be true. We have all noticed how much more distinctly the people of Central Mexico pronounce final *s* and medial *d*, than do the inhabitants of Vera Cruz or of Havana. But I suspect the cause is quite other. It seems likely that the Andalusians chose preferably as their dwelling place in the new land those regions where the climate is warm and moist as in Andalusia, while the Castilians preferred the dry, cool highlands of Central Mexico, Colombia, and Peru.

It is surprising to what degree the popular Spanish of America has developed along the same lines that the popular language of Spain has followed. Thus, on both sides of the Atlantic, *-x-* and *j* have become the modern *jota* wherever Spanish is spoken and in all classes, high and low, in spite of the fact that the first Spanish colonists who came to America most probably pronounced medial *x* as "sh" and *j* like the modern French *j* in *juste*.

Speaking of the widespread use of *vos hablás, vos tenés*, etc., for *tú hablas, tú tienes*, etc., in Spanish America, Wagner says: "En la mayoría de los países hispanoamericanos el *tú* no se usa en la conversación vulgar o familiar."

As evidence of this assertion he gives in a note reference to articles that treat the Spanish of South America and of Central America, and he adds: "Lo mismo ocurre en México y en las Antillas." No authority is given for the latter statement. But, as any one knows who has travelled in Spanish America, the "voseo" is restricted to South America and Central America. It is rarely heard in Porto Rico, Cuba, or Mexico, except possibly in the extreme south of Mexico. In the *Revista de Filología Española*, VIII, 4 (1921), pages 389-390, Pedro Henríquez Ureña sums up the use of *vos* correctly as follows:

No es raro tropezar con afirmaciones generales que atribuyen a toda la América española el *voseo* o uso del pronombre *vos* y formas verbales correspondientes. Pero tales generalizaciones son infundadas, porque más de la tercera parte de la población de la América española ignora el uso del *vos*. El *voseo* existe en la mayor parte de la América del Sur, se extiende a toda la América Central, incluyendo el Estado mexicano de Chiapas, y ha pasado al papiamento de Curazao. Pero el *vos* no existe en México, fuera de Chiapas. Igualmente falta en el Sudoeste hispánico de los Estados Unidos, y podría decirse que falta totalmente en las Antillas españolas (Cuba, Santo Domingo, Puerto Rico), si no fuera porque en Cuba quedan, rezagados entre los campesinos de la provincia del Camagüey, restos de *voseo*, que en otro tiempo fué más común, aunque nunca general en la isla. México y las Antillas son, pues, regiones, no de *voseo*, sino de *tuteo*, como la mayor parte del Perú.

So far as I am aware no one has attempted to explain why South America prefers *vos* in familiar speech, while North America prefers *tú*. This would make an interesting study and might throw light on several problems, such as the sources of the colonists and the dates of the settlements.

In both North and South America the familiar plural is *ustedes* and not *vosotros*, which is also true in much of southern Spain.

To what degree, if any, did the indigenous languages of Gaul and Spain affect the phonology of the Latin spoken there? And to what degree if any have the native languages affected the phonology of American Spanish? These questions have not been answered satisfactorily. Let us hope that this matter may be studied with instruments of scientific precision before it is too late. It would be



well if the speech habits of the Spanish-speaking people of the Maya country were compared with those of the Mayas, the speech habits of the Spanish-speaking people of Cuzco with those of the Quechuans, and so forth. We know with some approach to accuracy the changes in the Spanish vocabulary of America that are due to Indian influences, but we know little as to what changes, if any, have been caused in enunciation. On the frame-work of Spanish, that is to say, on its morphology and syntax, the Indian languages have had no effect whatever.

E. C. HILLS

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**El Ama de la Casa.** Comedia en dos actos por Gregorio Martínez Sierra. Authorized edition, with Introduction, Notes, and Vocabulary by Arthur L. Owen. Boston: Benj. H. Sanborn & Co., 1926. xlv+128 pages (text, pages 1-89).

In the slowly growing, but increasingly valuable "Hispanic Series," under the general editorship of Professor Fitz-Gerald, contemporary dramatic literature finds a fitting representative in Professor Owen's edition of Martínez Sierra's two-act play in prose, *El ama de la casa*. The author, one of Spain's outstanding men of letters, needs no introduction to American teachers of Spanish. Selections from his *Teatro de ensueño* and an excellent edition of his *Canción de cuna* were provided by Professor Espinosa some years ago (1917 and 1921, respectively), and in *HISPANIA* (November, 1922, and February, 1923) Miss Frances Douglas studied extensively various phases of the author's work. As an admirable complement to the works just mentioned and as a splendid aid to a further appreciation of the versatile novelist and dramatist, *El ama de la casa* is sure to be welcomed by teachers and students alike. The simplicity of plot and language, the wholesomeness of atmosphere, and the pervading note of optimism make the play excellent material for reading early in the Spanish course. Since so many of our students of Spanish never advance beyond the second year, it is most desirable that such works of genuine literature be made available in carefully prepared editions.

Professor Owen's edition of *El ama de la casa* is a careful and scholarly piece of work. Like all editors of texts for the use of students of varying degrees of preparation, he is confronted with the problem of avoiding the sins of over-annotation and those of insufficient annotation. In the editor's own words, "Having seen something of the enormous variation of opinion among teachers as to the supposedly average attainments of such students [those who have completed the usual elementary course in high school or college, for whom the text is edited], the editor has little hope of escaping the double criticism of having explained too much—and too little." Let us hasten to reassure the editor on this point: we confidently believe that few teachers of the text will have occasion to charge him with sin in either direction. To the reviewer it seems that everything needing explanation has found a place either in the notes or in the vocabulary, and yet there is nowhere an impression of surfeit of explanation. Only occasionally has it seemed that the device of cross-reference to previous explanation might have been used satisfactorily, though concerning the use of cross-refer-

ences many conflicting opinions may be heard. The notes are sober and to the point, with no display of erudition of the sort that is usually meaningless to a lamentably large number of our undergraduates.

Particular attention should be called to the Introduction which Professor Owen has provided for his edition. In this part of his work the editor deals not merely with the play in question, but gives us also, along with an excellent summary of Martínez Sierra's career and a comprehensive appreciation of his literary art, an analysis of many of his most important literary productions, both novels and plays. The list of the author's works (included in the "Bibliographical Note" of the Introduction) is a long one and it would scarcely be possible or desirable in a school text to summarize all of them. Yet, in the present instance, in spite of the limitations of space, the editor has given us a very complete survey of Martínez Sierra's work as a whole and one entirely adequate to the needs of any student in our schools and colleges. The Introduction may well be recommended to students who wish to read further in the author's works.

In mechanical and typographical features the volume presents the excellence and neatness which users of the series to which it belongs are wont to expect. Only an occasional typographical error has escaped the vigilance of the editor and his publishers. Of these only two, perhaps, need be noted here: page 8, line 12, "como sólo *es* quiere" (read *se*), and page 19, line 22, "ir *alla* guerra" (read *a la*). Others are of minor importance and can be easily controlled by the reader.

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**Zalacaín el Aventurero**, Historia de las buenas andanzas y fortunas de Martín Zalacaín de Urbía, por Pío Baroja. Edited with Introduction, Notes, and Vocabulary by S. L. Millard Rosenberg and Laurence D. Bailiff. Alfred A. Knopf, 1926. vi+256.

It is almost incredible, but, to the best of my knowledge, it is true, that American students of the contemporary Spanish novel have had to wait twenty-five years for an American textbook edition of a novel by the chief of present-day Spanish novelists, Pío Baroja. American teachers of Spanish have been solicited to offer to their students Blasco Ibáñez's apocalyptic vision purporting to be the battle of the Marne, as representative of the best in current Spanish fiction, and such fifth-raters as Pérez Escrich and Luis Ballesteros have been caressed and massaged by perspiring American editors. But Baroja has been shunned. Doctors Rosenberg and Bailiff merit a resounding salvo of hallelujahs for being less backward than some others, and I hereby fire off one gun.

The book is outfitted with an excellent photo of Don Pío himself, as a frontispiece, an *Índice*, a 12-page Introduction, about 170 pages of reading matter, 6 and a fraction pages of Notes, about 60 pages of Vocabulary, and a page of Bibliography. It will be observed that the text is unencumbered with *Cuestionarios*, *Repasos de Gramática*, *Ejercicios*, *Locuciones*, or other such bric-a-brac of the newer pedagogy.

The Introduction by the editors is one of the most attractive features of the book. An interesting and judicious account is given of the life of Baroja, with

descriptions of his works through the year 1924. The editors, for one thing, have registered partial dissent with the amazing dictum, circulated by Bell and Northup, to the effect that Baroja, while not quite like the Russian masters, is nevertheless markedly deficient in humor. The objection might have been insisted upon more vigorously, in the interest of ordinary accuracy. Fully one-third of Baroja's immense picture-gallery reveals the activity of an eye exceptionally sensitive to details that are of the very bone and marrow of humor. Even his most somber tomes are shot through with sprightly, albeit pithy, ironic comment and implication. The very shrugs of his self-reliant heroes, in the presence of considerations of metaphysical nebulosity, constitute a sardonic commentary. A reader of Baroja for many years, I have met literally scores of types who have made me chuckle, several of them masterpieces of their kind. Cervantes himself could not well have improved upon the famous vagabond Elisabide. *Zalacáin* is rich in such types. In Spanish literature since Cervantes, I defy anyone to cite an example of humorous portraiture more convincingly carried through than that of Tellagorri, *un viejo clínico* (*Zalacáin*), one of the most engaging scoundrels I have met since Cellini swaggered about Florence. In general, the editors have succeeded in rendering justice to this and other aspects, good and bad, of Baroja's work.

In the novel itself, exclusive of the running titles, which read *Adventurero* throughout, there occur about 25 misprints, none of which destroys the sense.

The Vocabulary is meant to be complete, and is in general entirely satisfactory. In three cases—*accidentado*, *anathema*, *zortzico*—the editors have referred to the Notes without indicating the number of the page or line annotated. The fact is unimportant, except for the last word, which is of frequent occurrence. "*Capullo*, cocoon" is not apt for p. 59, l. 25. "*Cartelón*, bill, sign," as used on p. 168, l. 33, would be called a "chart" in the mid-west. "*Cuarto*, copper coin worth about 29/1000 of a peseta" seems far-fetched. Why not say: "An old coin, worth about 3 *céntimos*, or half a cent"?

The Notes, on the other hand, are apparently not meant to be complete, but assume a well-informed reader who can make shift with an irreducible minimum of help. They cover 6 pages. Consulting *José* (Heath), which has the same number of pages of text (170), one finds 31 pages of Notes. The disproportion becomes the more striking in view of the fact that *Zalacáin*, where the space given to notes is relatively so meager, actually contains much more material that would lend itself to note-explanation than does *José*, dealing as the former does with the last years of the Carlist wars. I would suggest that, in a second edition, the Notes be fattened somewhat. Specifically, the Notes might treat the following:

P. 132, l. 9: *Doña Blanca*. Is she the historical wife, relative, mistress, or governess of the Pretender, or what is she doing with him?

P. 145, l. 32: *Carlos VII*. A cross-reference to p. 68, l. 19 would be useful, and would be in accord with the policy of the editors elsewhere.

P. 167, l. 10 ff.: *oniquillo*. Is it the diminutive of *únique*, is it a Basque word, or what do the editors think it is?

P. 179, l. 1: *St.-Jean Pied de Port*. The information that Baroja began the novel in this place (see Baroja, *Páginas Escogidas*) would suggest his intimate knowledge of the terrain, and would be as important as most notes.

The following notes could be considerably improved:

P. 18, l. 10: "When the direct noun or pronoun object precedes the verb a corresponding conjunctive pronoun object is usually placed before the verb also." This is in part ambiguous, if not meaningless, to students in second or third-year Spanish. It would help to read: "... or disjunctive pronoun. ..."

P. 40, l. 6: *es* etc. "Should be *está* . . ." Note gets nowhere, since there are two *eses* in the line.

P. 47, l. 11: *si te las comes*. "Comer is usually reflexive if a direct object is expressed." Inadequately explained, and might be expanded into a respectable-sized note.

P. 111, l. 16: *el tipo aquel*, "i.e., *aquel tipo*." No word of explanation is given as to this phenomenon.

P. 128, l. 31: "*digáis* for *diga*." (The speech of one speaking incorrect Spanish is being commented on.) The context demands *decid*, not *diga*. Cf. Baroja's own illustration, "*hagáis* por *haced*," p. 128, l. 15.

P. 168, l. 3: "... after having repeated their harvest." Probably meant to be *reaped*.

Moreover the usefulness of the Notes is somewhat impaired by a lack of correspondence between the page numbers listed with the Notes, and the pages referred to in the novel itself. I have noted many cases in which the page and line given with the note do not fit the novel. There are 7 errors of only 1 or 2 lines; the others range from 4 lines to 15 or 20 pages, and 3 references I couldn't find at all, after diligent search.

But in spite of the unsatisfactory condition of the Notes, lovers of Baroja may well find a place for the text in their second- and third-year classes. It contains a rapidly moving story of Carlist adventure, into which are set many splendid etchings in miniature, chief among which is the immortal Tellagorri. It is romance made plausible, and a capital introduction to one of the foremost of Spanish writers. In a class of 25 second-year students, not conspicuous for guile in expressing their opinions, the greenest freshmen and the few critical sophisticates were alike enthusiastic over the novel's spontaneity and life-likeness. The editors selected a good text for their joint labors.

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**Altar Mayor**, novela por Concha Espina. Madrid: Renacimiento, 1926.

Acabamos de recibir la última novela de Concha Espina, *Altar Mayor*. Sobrados motivos había para esperar que la insigne escritora que había logrado fragar obras de arte literario tan bellas como *La esfinge maragata*, *El metal de los muertos* y *Tierras del Aquilón* despertase de nuevo en nosotros la admiración espontánea que suscita siempre el arte verdadero. Y terminada nuestra lectura de nuevo confesamos que hemos andado vagando por uno de los palacios del arte, y cual si hubiésemos abandonado por el momento los recintos que encierran las obras del Greco y de Velázquez quedamos hondamente emocionados.

La triste historia de una bellísima joven asturiana, alma de una sensibilidad y fortaleza extraordinarias, que sabe triunfar sobre las flaquezas humanas y de un

hombre bueno y malo, valiente y cobarde como muchos, eso es, en breve, esta obra. Teresina es como Gloria de Galdós una joven que vive, ama y sufre, y es un símbolo de nuestra vida en este valle de lágrimas. Es una mujer que conocemos y a quien hemos visto llorar y sufrir. Nos resignamos, como ella, porque comprendemos que de las dos vidas paralelas a que hace referencia Benavente en *La noche del sábado* ella ha sabido vivir la vida del espíritu y que ésa es la que cuenta. No odiamos a Javier. Es un hombre verdaderamente humano por sus vacilaciones, traiciones y cobarde corazón. Y si ha profanado los deberes y juramentos más sagrados ha sido porque su flaca naturaleza triunfa siempre sobre lo bueno de su ser. Teresina ha penetrado en el fondo de su alma y ha pronunciado el fallo absoluto. Javier es un "cobarde."

Concha Espina tiene sobre todo el don de poder despertar en nosotros hondas emociones en presencia del dolor. En ella el sentimiento de la vida es triste por la misma razón que puede en ciertos momentos u ocasiones conducir a la felicidad, a la alegría. El arte de Grecia y el arte de España se han unido para crear un arte nuevo que se afirma en la esperanza humana en algo vago, místico, siempre preferible a lo actual, pero que las almas sabidoras de la vida comprenden desde el primer momento de su vida racional que no se puede realizar. De allí esa vaga y dulce melancolía, ese místico abandono a la vida misma, esa temblorosa sensibilidad y esa suprema resignación cristiana que campean en la obra de la incomparable Concha Espina. Si en la vida no podremos encontrar la felicidad a que aspiramos podremos por lo menos realizar algo que valga la pena de vivirla por medio del sacrificio. La filosofía de la vida como la comprende esta insigne española está encerrada en el siguiente pasaje de su *Altar Mayor*:

— Señor de los Villares: todas las esperanzas terrenas no pueden ir más lejos de una espantosa realidad, que es la Muerte. Y para darnos algún fruto han de convertirse en altruismo, desinterés, benevolencias y ternuras llenas de sacrificios. Esta actitud, sólo compatible con la inteligencia y la comprensión, nos hace sonreír y aun gozar sagradamente en el renunciamiento y la misericordia; pero nunca nos hará felices, porque el Dolor, hijo de los siglos, "es más pesado que las arenas del Mar."

*Altar Mayor* es otro triunfo notable en la brillante carrera literaria de Concha Espina. El Altar Mayor de Covadonga, la cuna de la nacionalidad española y símbolo eterno de la España grande y gloriosa, se ha convertido, gracias al verbo mágico de la ilustre escritora, en el Altar Mayor al cual todos debemos homenaje, el arte.

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**Spanische Kunst von Greco bis Goya**, von Hugo Kehrer. München: Hugo Schmidt Verlag, 1926. 250 illustrations; 364 pages and an appendix of XXXVII pages of architectural illustrations.

Kehrer is professor of the history of art at the University of Munich and particularly of Spanish art. A number of separate works on Greco, Zurbaran, Murillo, Goya attest his competence, a competence which has also been recog-

nized on the Spanish side, for the "Real Academia de la Historia" in Madrid has chosen him as one of its members.

In his *Spanische Kunst* Kehrér has attempted, with great sympathy and insight into the soul of Spain, to give a synthesis of his previous studies and to set forth those qualities which must be looked upon as distinctly Spanish. To those steeped in the viewpoint and color sense of Italian art, Spanish art was frequently a closed book, or seemed somber to the point of cruelty. Kehrér's studies in the art and architecture of Italy under his great master, Heinrich Wölfflin, and his many visits to all parts of Spain, qualify him well for the task undertaken. He is thoroughly aware of the fact that there are deep-going differences between the Castilian and the Andalusian and the Arragonian, to name but a few contrasts, yet he maintains, and rightly, that these differences become insignificant beside all that which the different parts hold in common when contrasted with Italian art, its great sister. The Italians, too, feel that difference: Murillo's Madonna Corsini in Rome they call the "Gypsy Madonna" because they feel her to be foreign to them; as a matter of fact, she is a typical Sevillean, a type which Murillo portrayed with predilection.

One difference between Italian and Spanish art, and one that is characteristically Spanish for the period discussed by Kehrér, becomes very evident in the manner in which the respective nationals paint their saints: in the Spanish monks there is a religious intensity which the Italian monks lack. The former show a devotion which approaches the point of self-destruction; a passionate yearning for the great beyond fills their being and its eternal mystery torments their minds. In Italy, the saints seem freer, more unconcerned, more at home in this world as though they well knew of earthly pleasures. One could keep on quoting from Kehrér's thoughtful and illuminating observations, but lack of space, of course, forbids.

Of the masters discussed (Greco, Velazquez, Ribera, Zurbaran, Murillo, Goya), Velazquez seems to Kehrér the most Spanish on account of his fine reserve and intellectuality, together with the picturesqueness of his colors, particularly the effective use of his inimitable black.

The book is profusely illustrated with reproductions of characteristic paintings and of the most important wooden sculptures of the Spanish baroque; an appendix contains a collection of 39, partly full page, photographic reproductions of some characteristic architectural jewels of Spain. The technical workmanship is up to the standard of the Hugo Schmidt Verlag, the reproducers of such priceless and superb works of art as the *Codex Aureus*, to cite but one.

FRANZ SCHNEIDER

UNIVERSITY OF CALIFORNIA

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# HISPANIA

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## THE EDUCATIONAL VIEWS OF FERNÁNDEZ DE LIZARDI

Although critics have called attention to the influence of the Spanish picaresque writers on Fernández de Lizardi, comparing his *El Periquillo Sarniento* and his *Don Catrín* with *El Lazarillo de Tormes*, *El Guzmán de Alfarache*, and *El Buscón*,<sup>1</sup> yet, except for form, their influence was slight, for Lizardi was interested primarily, not in producing literature, but in correcting abuses that existed in the society of his day. Not content with merely exposing these, as did the Spanish writers, Lizardi suggested corrective measures for the improvement of many phases of society, but with no phase did he concern himself more deeply than with the rearing and educating of children. It is the purpose of this paper to call attention to the educational views advanced by Lizardi, and to indicate, to some extent, the sources from which these ideas emanated.

Fernández de Lizardi, whose period of literary activity embraces the years 1810 to 1827, is today regarded as the most outstanding political and literary figure in that tumultuous epoch in the history of the Mexican capital. His works deserve especial attention, for they reflect, in the main, the thoughts and feelings of the dissatisfied revolutionary and literary coterie that was then attempting to upset the existing order of affairs in Mexico. Although Lizardi began his literary career as a poet, his greatest contribution is embodied in his prose works which, aside from numerous newspaper articles, consist of four novels: *El Periquillo Sarniento*<sup>2</sup> (Mexico, 1816); *La Quijotita*

<sup>1</sup> For a summary of these criticisms, see Alfonso Reyes, "El Periquillo Sarniento y la crítica mexicana," in *Revue Hispanique*, XXXVIII, 232 ff.

<sup>2</sup> Quotations in this study are from the two novels in which Lizardi elaborates in detail his views on education, *El Periquillo Sarniento* (3d ed., 5 vols.) Mexico, 1830-31, and from *La Quijotita y su Prima* (2d ed., 4 vols.), Mexico, 1831. They will be referred to as *Per.* and *Quij.*, respectively.

*y su Prima* (Mexico, 1818); *Noches Tristes* (Mexico, 1818); and *Don Catrín de la Fachenda* (Mexico, 1832).

With the exception of *Noches Tristes*, all of these novels have a decidedly educational tinge. *El Periquillo* and *Don Catrín*, both of which are picaresque in form, deal, to a large extent, with the mistakes that were made in the rearing and educating of two boys. In the prologue of the former, Periquillo announces that the purpose which actuated him in writing his autobiography was that his sons might avoid the mistakes that had been made in his own rearing. In *La Quijotita y su Prima*, the education of two girls is contrasted. In the case of one, Lizardi sketches the education actually given a girl in the average Mexican home; in the rearing of the other, he outlines what he considers an ideal system for the education of women. Yet he presents his contrast, and an indictment of the Mexican educational system, under the guise of a novel whose picaresque elements so appealed to the Mexican people that the sermons on "nuestra educación" were swallowed sugar-coated.

In his novels Lizardi deals with many phases of the rearing and educating of the youth of the land. He attacks with the same vigor the ignorant midwife and the foolish and overindulgent mother; he criticizes the food and dress of young children; he discusses at length the methods and atmosphere of the schoolroom, and the qualifications which are required for an ideal teacher. The importance of the elementary school in the making of a nation and the false ideals inculcated by the prevailing type of university training receive like attention.<sup>3</sup>

At once the question arises as to the origin of these views so at variance with those generally attributed to his countrymen. Had there been other Mexican thinkers before Lizardi who voiced such views? Were there contemporaries who shared them? Or were they absorbed through direct contact with the educational views of Europeans? Did Spanish translations of foreign educational works exist, or did Lizardi read them in the original?

Lizardi cannot be credited with being the pioneer in seeking to reform the educational system of Mexico. That credit is probably due

<sup>3</sup> Even before the publication of his novels, Lizardi had written various articles setting forth his views on education. See his newspaper, *El Pensador Mexicano*, No. 18, 1813; *Suplemento al Pens. Mex.*, Nov. 29, 1813; and especially his article "Proyecto facil y utilísimo a nuestra sociedad," in *Pens. Mex.*, Nos. 7-9, 1814.

José María Barquera, one of the editors of *El Diario de México*, the first daily paper published in Mexico. Soon after its establishment in 1805 Barquera began contributing a series of articles dealing with education. In one of these (No. 79) he discusses the works on education which he considers most valuable. It is interesting to note that nearly all of the works that he mentions are subsequently referred to or quoted by Lizardi in either his pamphlets or his novels. Of the Greek and Roman writers Barquera lists Aristotle, Cicero, and Seneca;<sup>4</sup> of the modern writers, he lists two works of Muratori.<sup>5</sup> Of Blanchard,<sup>6</sup> who seems to have had great weight with him, he says:

Para toda clase de gente es utilísima la obra de Mr. Blanchard, que salió mal traducida á nuestro idioma el año de 97, intitulada *Escuela de Costumbres*, pero es muy particular para instruir á los niños en sus casas, o en las escuelas. De esto espero dar varias lecciones extractas.

He recommends, also, the *Mentor* and the *Despedida de la Mariscala* of the Marqués de Caraccioli,<sup>7</sup> Goussault's *Consejos de un Padre*,<sup>8</sup> and the *Armonía de la Razón* of Almeida.<sup>9</sup> For the education of girls he

<sup>4</sup> For Lizardi's references to the educational precepts of Cicero and Seneca, see *Quij.*, I, 63; *Per.*, I, 66.

For an account of the Spanish translations of various educational works, both ancient and modern, see Doña Josepha Amar y Borbon, *Discurso sobre la educación física y moral de las mugeres*, Madrid, 1790.

<sup>5</sup> *La Filosofia morale esposta e proposta ai giovani*, Verona, 1735; *Della forza della fantasia umana*, Venice, 1745. For Lizardi's reference to these, see *Per.*, I, 17; *Quij.*, IV, 69.

<sup>6</sup> A translation of Blanchard's *L'Ecole des Moeurs* (Lyons, 1782, 3 vols.) was made by Ignacio Garcia Malo. In this work, Blanchard, a Jesuit priest, adapted many of the educational ideas of Rousseau's *Emile* to a Christian type of education. For his life and works, consult Sommervogel, *Bibliothèque de la Compagnie de Jésus* (Paris, 1890), I, 1538; and Buisson, F., *Dictionnaire de Pédagogie* (Paris, 1882). Frequent references to the influence of this work on Lizardi will be made in this paper.

<sup>7</sup> *La Véritable Mentor, ou l'Éducation de la Noblesse* (Paris, 1759); *Les dernier Adieux de la Maréchale de . . . à ses enfans* (Paris, 1769). This work was translated into Spanish by Nifo. Lizardi praises Caraccioli's works in *Pen. Mex.*, No. 9, 1814.

<sup>8</sup> *Les Conseils d'un père à ses enfans sur les divers états de la vie* (Paris, 1695).

<sup>9</sup> Padre Almeida (1722-1803), a Portuguese Jesuit, was also a naturalist and a scientist. See Lizardi's reference in *Per.*, I, 115 and 121.

recommends Montengón's *Eudoxia*<sup>10</sup> and Beaumont's *Cartas*.<sup>11</sup> Concerning Fénelon's work on the education of girls<sup>12</sup> Barquera says:

La educación de niños y niñas por el Señor Fénelon, es una quinta esencia de quanto bueno hay escrito en la materia. Todos los maestros, ayos, padres y madres de familia deben estudiarla, y observarla.

In addition to these works on education, Barquera makes constant reference to two books, the *Medicina Domestica* by Buchan<sup>13</sup> and a *Dissertation* by Ballexserd.<sup>14</sup>

These, then, were the books which were known in Mexico by writers in general and which were available to a young man who interested himself in educational problems. From Lizardi's own references small doubt is left as to which writers furnished the inspiration and the substance of his educational views.

#### I. MIDWIVES AND WET-NURSES

Educational sermonettes treating of various topics connected with the life of a child from birth to maturity are to be found scattered through the pages of Lizardi's novels. As an introduction to the mistakes common in connection with infants, Lizardi touches upon the ignorant midwife with which Mexico was infested. To the lack of attention given his wife by one of these creatures, the *pícaro* Periquillo attributes her death (*Pcr.*, III, 219).<sup>15</sup>

But scarcely was the child born into the world before it was exposed to another danger—the wet-nurse. In all of the better-class

<sup>10</sup> *Eudoxia, ó hija de Belisario* (Madrid, 1793). Montengón was influenced to a considerable extent by Rousseau's *Emile*.

<sup>11</sup> Leprince de Beaumont, Jeanne M., (1711-1780) was the author of various *Lettres* dealing with education. Amar y Borbon mentions (*op. cit.*, 344) that her works had been translated to Spanish, but does not give the name of the translator.

<sup>12</sup> *Education des filles* (Paris, 1687). Doña Amar y Borbon, (*op. cit.*, 334) mentions that this work was translated into Spanish by D. Remigio Asensio. The influence of this work on Lizardi will be discussed later in this paper.

<sup>13</sup> *Domestic Medicine* (Edinburgh, 1769). The Spanish translation was made by Antonio de Alcedo (Madrid, 1798). Lizardi acknowledges that he had read this work. See *Supl. al Pens. Mex.*, Nov. 8, 1813; *Pcr.*, III, 131.

<sup>14</sup> *Dissertation sur l'éducation physique des enfans depuis leur naissance jusqu'à l'âge de puberté* (Paris, 1762). The Spanish translation, *Crianza física de los niños desde su nacimiento hasta la pubertad* (Madrid, 1765) was made by D. Patricio. For Lizardi's quotation from this work, see *Quij.*, I, 24 ff.

<sup>15</sup> For Barquera's articles on *parteras*, see *El Diario*, Nos. 173-75, 450-51.

families the custom of having these was general. Lizardi's objection to the practice rested not only on his conviction that the wet-nurse was generally depraved; he believed that the child acquired the characteristics of the person who gave it suck (*Per.*, I, 32).<sup>16</sup>

## II. CARE OF YOUNG CHILDREN

With the hope of correcting some of the foolish and superstitious practices connected with the rearing of young children, Lizardi mentions many of the abuses prevalent in his day. One such was the binding of the limbs and bodies of young children. Periquillo, in referring to his own infancy, says:

Luego que nací . . . mis tías, mis abuelas y otras viejas del antiguo cuño querían amarrarme las manos, y fajarme ó liarme como un cohete, alegando, que si me las dejaban sueltas, estaba yo propenso á espantarme, á ser muy *manilargo* de grande (*Per.*, I, 27).<sup>17</sup>

In enumerating other mistakes that were made in his early life, Periquillo states that he was permitted to sleep late, that he was too heavily clad, that he was not allowed to go out to play until the day was well advanced, and that he was rarely bathed and then in hot water (*Per.*, I, 35).

In contrast, Lizardi proceeds to outline a better system for the life of a child in the early years:

Se debe acostumbrar á los niños á comer lo menos que pueden, y alimentos de fácil digestión proporcionados á la tierna elasticidad de sus estómagos; deben familiarizarlos con el aire y demás intemperies, hacerlos levantar á una hora regular, andar descalzos, con la cabeza sin pañuelos ni aforros, vestir sin ligaduras, . . . dejarlos travesar cuanto quieran, y siempre que se puede al aire fresco, para que se agiliten y robustezcan sus nervieillos, y por fin, hacerlos bañar con frecuencia, y si es posible en agua fría, o cuando no, tibia ó quebrantada, como dicen (*Per.*, I, 35).<sup>18</sup>

<sup>16</sup> This idea was advanced by Barquera in *El Diario*, No. 173, to which Lizardi specifically refers (*Quij.*, I, 23). Probably this hostility to wet-nurses may be traced to Rousseau's *Emile*; a more direct influence is Blanchard who gave voice to many of Rousseau's views. Doña Josefa y Borbon (*op. cit.*, chap. ii) summarizes the various opinions of ancient and modern writers on this subject.

<sup>17</sup> This subject is also discussed by Barquera in *El Diario* (Nos. 986-87, 1187) in which he cites from Buchan, Blanchard, and Ballexserd, all of whom declaim against the folly of binding the bodies of infants. Amar y Borbon (*op. cit.*, 340) mentions another writer who was opposed to the binding of children—Alphonse de Roy, *Recherches sur les habillemens des femmes & des enfans* (Paris, 1777), to whom Barquera also refers.

<sup>18</sup> Barquera treats of similar points in *El Diario*, Nos. 1000-1002, 1018-19, 1184, 1187, referring to Buchan and Blanchard as his authorities.

## III. INDULGENT MOTHERS

Indulgent mothers, thinks Lizardi, frequently spoil their children with petting and pampering. In Periquillo's own case, his father was wise and prudent; but the beneficial influence that he desired to wield in the education of his son was overcome by the acts of a weak and too-indulgent mother. Whatever Periquillo cried for, regardless of whether the object was suitable for him or not, his mother gave it to him. For instance:

Supongamos: quería yo su rosario, el dedal con que cosía, un dulcecito que otro niño de la casa tuviera en la mano, ó cosa semejante, se me había de dar en el instante, y cuenta como se me negaba, porque aturdió yo el barrio á gritos, y como me enseñaron a darme cuanto gusto quería porque no llorara, yo lloraba por cuanto se me antojaba para que se me diera pronto (*Per.*, I, 34).

In addition to this, he tells us that his mother caused him to be haughty and revengeful by punishing servants who did not comply with his every whim.<sup>19</sup>

## IV. EVIL INFLUENCE OF SERVANTS

The evil consequences of permitting children to associate promiscuously with servants are pointed out by Lizardi. As a result of the wild tales of ghosts and goblins, children are made timorous and superstitious. Through the mouth of Periquillo he tells of his own experiences:

Gracias á un puñado de viejas necias que ó ya en clase de criadas ó de visitas procuraban entretener al niño con cuentos de sus espantos, visiones y apariciones intolerables. ¡Ah, qué daño me hicieron estas viejas!

In *La Quijotita* Lizardi emphasizes even more the harm that results from allowing children to associate with servants, especially with the *pílmama*, to whom the children were especially entrusted. Pudencia's father exercised great care in selecting a nurse, but Pomposa was not blessed with a similar wise parent. Her indifferent nurse permitted her to eat what was not good for her, turned her head with indiscreet praise, made her revengeful by pretending to punish other children or servants who contradicted her, and, on one occasion, through neglect, allowed her to suffer bodily harm by falling from a balcony. As a child Pomposa spent most of her time in the kitchen

<sup>19</sup> In *La Quijotita* (II, 102 ff.) Lizardi treats a similar theme, quoting extensively from Rousseau's *Emile* and Blanchard's *Escuela de Costumbres*. In criticism of the former work he says that "entre gran número de errores se hallan verdades útiles."



with the servants. If these were the least bit inattentive to her whims, the indiscreet mother punished them. But the superstitious tales that the servants told her had a more baneful influence than all their other indiscretions (*Quij.*, I, 98-99).<sup>20</sup>

#### V. ELEMENTARY EDUCATION

Lizardi opposes the practice of sending very young children to school. It should be done, he thinks, only when the mother has to work to earn her living. As reasons for this he advances the following:

La constitución física de los niños en su tierna edad, pide para su robusta formación respirar el aire más libre, hacer el mayor ejercicio y tener el espíritu tranquilo . . . (*Quij.*, I, 45).<sup>21</sup>

Not only should the children be kept at home but the parents should themselves, if capable, instruct their children instead of entrusting their education to paid teachers, urged Lizardi, in this clearly following Rousseau.

El padre ó madre, que no sabe ó no puede instruir á sus hijos por sí en su casa, hará bien, y aun debe confiarlos al cuidado de los maestros públicos; pero él que no necesite de ellos y tenga proporción, hará mejor en tomarse ese trabajo, pues llegarán al mismo fin sin pasar tantos peligros (*Quij.*, I, 236).

The wise colonel, portrayed in *La Quijotita*, did not send his daughter to the *amiga*, or kindergarten, until she was five. This disturbed his wife because her niece had been sent at a much earlier age and was already able to read the catechism. The colonel, however, did not neglect his daughter's early education. Before attempting to teach her the fundamentals, he instilled in her a desire to read, to write, and to make calculations. After realizing the value of this knowledge, she manifested great zeal in learning. Before permitting her to memorize the catechism he taught her by ingenious devices the meaning of it.<sup>22</sup> To give her some conception of God, he resorted to a device advocated by Diderot, that of including God in counting the persons present at any gathering. Such teaching, thinks the colonel, who is Lizardi's

<sup>20</sup> For another treatment of this theme, see *Quij.*, II, 115 ff. Various contributors had dealt with this topic in *El Diario*, Nos. 144, 220, 323-25, 1225.

<sup>21</sup> Barquera had already proposed a like reform, basing his suggestions on Blanchard and Buchan (*El Diario*, Nos. 1018-19).

<sup>22</sup> Concerning the teaching of reading and other fundamentals, cf. Rousseau, *La Nouvelle Heloise* (Letter cxxxix), and *Emile* (Bks. II and V).

mouthpiece, should precede learning to read or the memorizing of the catechism.

De este modo, cuando llegue el caso de ponerles el catecismo en la mano, lo leerán con gusto, porque entenderán lo que leen (*Quij.*, I, 78).

Not only the method of teaching but the association in the schools is often undesirable. Periquillo acquired from evil companions in the primary school which he attended the habit of giving nicknames to his schoolmates, and learned to be disrespectful to old people and to poke fun at fools and simple persons. Later, in the school in which he was prepared for the university, he became notorious for hazing newcomers. Even in the university, the most dissolute students were his most intimate friends.

Realizing some of the unfortunate results of the associations formed at school, the colonel, in *La Quijotita*, argued with his wife when she wanted to send their child to school at a very tender age:

Puedo asegurarte con dolor que más de cuatro maldades ignorara yo hasta el día, si no hubiera estado en escuelas ni colegios (*Quij.*, I, 234).

He also vents his spleen against the *amigas* or primary schools.

. . . á donde más bien van a corromperse los niños que á aprender, porque las maestras no son capaces de nada y todo se les va en regañar, gritar, coscorronear, azotar, y nada de enseñar porque ó á ellas no los enseñaron, ó no tienen genio, método ni empeño para el lleno de sus deberes (*Quij.*, IV, 219).

Owing to the excellent training that the colonel gave his daughter, she herself in later years undertook the education of her own daughter instead of sending her to the *amiga*.

## VI. TEACHERS

Abundant examples of both good and bad teachers are to be found in *El Periquillo* and *La Quijotita*. Of the latter variety, Periquillo had two. One of these, lacking both knowledge and teaching ability, had been driven to the profession by poverty. Although he was not severe, the children had no respect for him. It is in connection with this teacher that Lizardi first finds an opportunity to express his views on corporal punishment.

No se debe andar todo el día con el azote en la mano como comitre de presidio, así tampoco se les debe levantar del todo. Bueno es que el castigo sea de tarde en tarde, que sea moderado, que no tenga visos de venganza, que sea proporcionado al delito, y siempre después de haber probado todos los medios de la suavidad y la dulzura para la enmienda; pero si éstos no valen, es muy bueno usar del rigor, según la edad, la malicia y condición del niño (*Per.*, I, 41-42).

The second teacher, a typical "comitre de presidio," was too severe and tyrannical to get results from his students, although aside from his despotic attitude he was really a capable man. In such an atmosphere, Lizardi thinks, little can be learned.

In *La Quijotita* Lizardi is even more vehement in his denunciation of corporal punishment. On one occasion when the colonel was trying to prove to his wife the absurdity of the proverb, "La letra con sangre entra," he expresses himself thus:

La experiencia diaria enseña que el muchacho muy regañado y muy golpeado, lejos de aprovecharse lo que se quiere, por lo ordinario sale flojo y sinvergüenza y abandonado (*Quij.*, I, 49).

In proof of these opinions, he states that Cicero, Saint Jerome, Blanchard, and Fénelon expressed similar views.<sup>23</sup>

Contrasted with the inefficient teacher, only too general in Mexico in Lizardi's day, he gives us a picture of the teacher who was selected by the colonel to instruct his daughter. She was

... una señora que unía a sus finos principios un talento no vulgar, una virtud sólida y un carácter propio para aya ó maestra de niñas (*Quij.*, I, 69).

This teacher took only a few pupils, but she taught them well. Lizardi outlines as follows her methods in the schoolroom:

Para enseñarlas, jamás empleaba el rigor ni la dureza. Su carácter, entre serio y afable, era propísimo para inspirarlas amor, confianza y respeto. . . . Allí no se conocía el azote ni la palmeta para nada. Mucho menos había la pésima costumbre de picar á las niñas con las agujas ni lastimarlas con el dedal cuando por falta de aplicación ó de talento no hacían bien la labor (*Quij.*, I, 69-70).

One other rule of this schoolmistress pleased the colonel very much.

... y era no recibir niños en su escuela, porque decía que tenía mucha experiencia de las malas resultas que trae la mezcla de los dos sexos, aun en sus tiernos años (*Quij.*, I, 71).

Periquillo's one good teacher is described as

... un semi-joven como de treinta y dos á treinta y tres años, de un cuerpo delgado y de regular estatura, vestía muy decente, pero al uso del día y con mucha limpieza: su cara manifestaba la dulzura de su corazón; su boca era el depósito de una prudente sonrisa: sus ojos vivos y penetrantes inspiraban la confianza y el respeto: en una palabra, este hombre amable parece que había nacido para dirigir la juventud en sus primeros años (*Pcr.*, I, 59).

<sup>23</sup> For other denunciations of corporal punishment, see *Quij.*, I, 161 ff., and 182 ff. For expressions of similar opinions before the publication of Lizardi's novels, see *El Diario*, Nos. 45, 46, 86, 87, 110.

In the description of this teacher's classroom, Lizardi makes a direct reference to Blanchard's *Escuela de Costumbres*, the main source from which he drew his ideas concerning education:

Era una sala espaciosa y aseada, llena de luz y ventilación, que no embarazaban sus hermosas vidrieras. . . . No parece sino que mi maestro había leído al sabio Blanchard en su Escuela de Costumbres, y que pretendió realizar los proyectos que apunta dicho sabio en esta parte, porque la sala de enseñanza rebozaba luz, limpieza, curiosidad y alegría (*Per.*, I, 58).

## VII. THE IMPORTANCE OF GOOD PRIMARY SCHOOLS

In many of his works Lizardi laments the existence of the great amount of poverty and crime in Mexico, a condition which he attributes to the lack of schools and of competent teachers. The situation might be improved, he thinks, if there were more funds. To obtain these, he suggests the method of taxation in use today. His mouth-piece, the colonel, says:

Si me preguntara ¿de qué fondos debían salir estas dotaciones? Yo dijera, de las cajas de comunidad de los indios y de las particulares de los comerciantes y hacendados de sus pueblos, pues á todos alcanzaba el beneficio de la buena educación de los muchachos (*Quij.*, II, 227).

Of prime importance, continues the colonel, are good teachers:

Es pues, preciso que haya escuelas, pero que estén encargadas á maestros idoneos no solo para enseñar el catecismo, sino también buenas costumbres (*Quij.*, II, 226).

Another measure which the farseeing colonel proposes "*consiste en celar que los muchachos vayan á ellas [escuelas], porque si no, ¿de que servirán los buenos maestros?*" (*Ibid.*, II, 228). The plan which he proposes and outlines at length for accomplishing this purpose is strongly suggestive of the present-day compulsory school law.

But with the teachers of those schools that actually existed, Lizardi is continually finding fault. Some he accuses of immorality, and others of an incompetency so great that it prevented their teaching even the fundamentals with any degree of thoroughness. Considering that reading was so poorly taught in the schools, Periquillo felt it necessary to give the following advice in his autobiography:

Cuando oyereis á uno que lee un sermón como quien predica, una historia como quien refiere, una comedia como quien representa, etcétera, . . . decid: éste si lee bien; mas si escucháis á uno que lee con sonsonete, ó mascando las palabras, ó atropellando los renglones, ó con una misma modulación de voz, . . . decid sin el menor escrúpulo, Fulano no sabe leer, como lo digo ahora de mi primer maestro (*Per.*, I, 43).

In connection with his criticisms of the teachers, Lizardi takes occasion to suggest that care be exercised in selecting reading material. Among the more appropriate books for children's reading he mentions *El Hombre feliz*, *Los Niños célebres*, and *Las Recreaciones del hombre sensible*; he advises specifically against *Soledades de la Vida*, *Guerras civiles de Granada*, *La Historia de Carlo Magno y los doce pares*.

Nor does Lizardi limit his criticisms to reading; he complains also of the neglect of punctuation and spelling. Periquillo's first teacher was forced to close his school on account of his ridiculous punctuation of a stanza of sacred verse. Even those persons who regarded themselves as educated are found by the reformer to be fit subjects for much criticism.

Es una lástima ver que este defecto de ortografía se extiende á muchas personas de fina educación, de talento no vulgares, y que tal vez han pasado su juventud en los colegios y universidades, de manera que no es muy raro oír un bello discurso á un orador, y notar en este mismo discurso escrito por su mano, sesenta mil defectos ortográficos (*Per.*, I, 47).

He adds that the numerous incorrect spellings on the signs of the stores seem ample evidence of the neglect of this fundamental branch of learning.<sup>24</sup>

#### VIII. THE IMPORTANCE OF LEARNING A TRADE

Like Rousseau and his followers, Lizardi believes that every boy should be taught a trade (*Per.*, I, 69). Periquillo, in his later life, regretting that he himself had not been taught a trade, says:

El saber hacer alguna cosa útil con las manos, quiero decir, el saber algún arte ya macánico, ya liberal, jamas es vituperable, ni se opone a los principios nobles, ni a los estudios ni carreras ilustres que éstos proporcionan; antes suele haber ocasiones donde no vale al hombre ni la nobleza más ilustre, ni el haber tenido muchas riquezas, y entonces le aprovechan infinito las habilidades que sabe ejercitar por sí mismo (*Per.*, II, 42).

#### IX. HIGHER EDUCATION

Lizardi condemns as an economic waste the desire on the part of many parents to have

... a pura fuerza un hijo letrado ó eclesiástico, aun cuando no sea de su vocación tal carrera, ni tenga talento á propósito para las letras; causa funesta.

<sup>24</sup> In *El Diario* (No. 500) is an article on a similar topic entitled "Ortografía pública."

cuyos perniciosos efectos se lloran diariamente en tantos abogados firmones, médicos asesinos, y eclesiásticos legos y relajados como advertimos (*Per.*, I, 75).

These and many similar arguments were used by Periquillo's father to convince his wife that their son should be apprenticed to a trade instead of being sent to the university. She, however, overcame the opposition of her husband, and the future *picaro* was sent to a preparatory school to begin the study of Latin. Lizardi calls attention to the system which he deeply deplores of placing all emphasis, in language teaching, upon the grammar, to the utter neglect of the literature.

In sketching Periquillo's university career, Lizardi is afforded an opportunity to point out the defects in this phase of the educational scheme. Periquillo was a student at the Royal and Pontifical University of Mexico during the opening years of the nineteenth century, but, according to his account, its program of studies was still substantially that of the medieval university. He laments again and again that practically all of the time was spent on dialectics, which he brands as useless, and that the modern scientific works of Newton and others had not yet been introduced. In criticism of the university curriculum, he says:

En esto pasaron dos años y medio: tiempo que se aprovechara mejor con menos reglitas de sùmulas, algùn ejercicio en cuestiones ùtiles de lùgica, en la enseñanza de lo muy principal de metafísica, y cuanto se pudiera de física, teórica y experimental (*Per.*, I, 97).<sup>25</sup>

#### X. EDUCATION OF WOMEN

*La Quijotita* is living evidence of Lizardi's interest in the education of women. He repeatedly deplores, not only the neglect of the education of girls, but the type of education given those who received any training at all.<sup>26</sup> He gives, in substance, the view of the average parent toward the education of their daughters:

¿La niña lee mal, escribe peor, no conoce un número, ignora los fundamentos de su religión, comete al hablar mil barbarismos, está llena de supersticiones y ultimamente, es una criatura la más ignorante de la familia? No importa, *es mujer*, no ha de ser sacerdotisa, ni jurista, ni médica, etc., etc., y así nada se pierde con que no sepa ni hablar (*Quij.*, II, 172-74).

<sup>25</sup> Lizardi is indebted for his criticisms of the university program of studies to Padre Feijóo, to whose discursos x, xi, and xiii in the seventh volume of the *Teatro Crítico*, he refers (*Per.*, I, 92).

<sup>26</sup> Barquera and other writers preceded Lizardi in condemning the type of education given women in Mexico. See *El Diario*, Nos. 74, 247, 954-55, 971-74.

The popular conception of the proper education of a girl is well expressed by the mother of Pomposa, who proudly recounts to her brother-in-law that her daughter's accomplishments consist of the ability to embroider, to dance, to conduct herself properly in polite society, and to dress in the latest styles. She proudly asks whether any one would wish to add more to the training of a girl of good family (*Quij.*, I, 184-85). The colonel replies by advising her to read Blanchard's *Escuela de Costumbres*, Fénelon's *La Educación de las hijas*,<sup>27</sup> Padre Arbiol's *La Familia regulada*, Campe's *La Eufemia*, and Madame de Maintenon's *Cartas*.

The influence of Rousseau on Lizardi's ideas of the proper education for women may be noted in his contention that every poor girl as well as every boy should be given an opportunity to learn a trade.

No encuentro yo embarazo para que las mujeres pobres según su inclinación, se dedicasen a ser sastres, músicas, plateras, relojas, pintoras, y aun impresoras (*Quij.*, II, 160).

Sewing, he states, being the only useful task that was taught to women, gave them very little remuneration on account of the great number of seamstresses available. The colonel, in *La Quijotita*, taught his own daughter to repair watches.<sup>28</sup>

## XI. SEX EDUCATION

That Lizardi was also an advocate of sex instruction is clearly evident in *La Quijotita*. The colonel advises his daughter that she should confide in her parents, that men are ever ready to rob young girls of their virtue, that it is folly to rely on *alcahuetas* that lovers may send; and he gives her to understand that he will not oppose her

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<sup>27</sup> Fénelon's *Educación de las hijas*, from the date of its publication in 1687, had great influence on subsequent writers who occupied themselves with the education of women. Blanchard, who treats this subject in the third part of his *Escuela de Costumbres*, follows Fénelon's, as does Lizardi in *La Quijotita*, to the effect that women should know how to read and write correctly, that they should be familiar with grammar, arithmetic, and the main points of law which deal with inheritance and property rights; and that they should receive such other training as might enable them to rear a family correctly and to manage a household efficiently (*Quij.*, II, 188-92).

<sup>28</sup> Many articles pro and con of this theory had already appeared in *El Diario*. One of these (No. 262) tells of a watch factory in Spain that employed women.

marrying a poor man provided he be honorable.<sup>29</sup> Furthermore the colonel instructed his wife in regard to the age of puberty in girls, so that she might be able to instruct their daughter:

... permítele que cuando se ofrezca oiga hablar de las pasiones y gravámenes que son consiguientes á su sexo; déjala que sepa cómo se debe conducir una mujer en las diferentes épocas de su vida . . .

Es una ridícula preocupación la de muchas madres que, con pretexto de no abrirles los ojos á las niñas, las crían con tal encogimiento y con tal ignorancia, que ni saben que es ser doncellas ni casadas, madres ni esposas. Esto no llamo yo recato, sino groserísima tontería (*Quij.*, II, 110-13).

### CONCLUSION

Clearly, then, Lizardi was interested in education in all its phases. He recognized the mistakes that were being made in the rearing of infants, the flaws of the curriculum and ideals of the university, and the petty follies connected with the home life and education of women. He thought he saw in the parents and schoolmasters the means by which the social and political fabric of his country might be reclaimed. His observations on and criticisms of the existing educational system of Mexico reveal not only a depth of penetration into the social conditions about him, but are also indicative of an intimate acquaintance with the best educational thought of Europe.

To what extent the ideas advanced by Lizardi were original, matters little. Probably no single suggestion which he advanced was the product of his thought alone, but having absorbed and analyzed the ideas of others, he dared apply them to a situation which called for the best of constructive genius. Although he cannot justly be credited with being the first in Mexico to advocate a new educational ideal, for Barquera unquestionably called attention to the need of many reforms, nevertheless he was the first who succeeded in voicing his scathing criticisms and his appeals for educational reforms so that these ideas reached the Mexican people as a whole. Barquera's educational articles are known today only to a few students of *El Diario*, but almost any Mexican who can read at all knows of the life and struggles of Periquillo. The pictures of conditions portrayed in all of his novels cannot fail to leave with anyone who studies them lasting impressions of wrongs which must be righted.

<sup>29</sup> A footnote following this passage (*Quij.*, III, 106) reads: "El coronel acaso tomó estas palabras de la Eufemia del celebre alemán Campé para persuadir á su hija con la autoridad de este juicioso escritor."



In general it has been seen that Lizardi drew his ideas from much the same sources as those cited by Barquera. He seems to have been familiar with the most outstanding French writers of the day on educational subjects, and to have read and studied the systems of hygiene proposed by Buchan and Ballexserd. But when his views as a whole are carefully analyzed, it becomes increasingly certain that it is to Rousseau, ultimately, that he is most indebted. Although the works of Rousseau were prohibited from entering Mexico before 1812, there is evidence that many Mexicans, even members of the clergy, were familiar with them, especially with *Emile*. Copies were passed surreptitiously from hand to hand long before the Constitution of Cadiz granted to Mexico, for the first time, the right of the free press. Lizardi's admission of the "verdades útiles" indicated that he was not prepared to accept publicly all of Rousseau's views. Still it is not surprising that those presented by Blanchard and Campe were in more acceptable form, and to those disciples of Rousseau does he owe his greatest and most direct debt. As regards his views on the education of women, he owes and acknowledges his indebtedness to Fénelon, whose ideas in *Education des filles* were taken over by Blanchard, also a follower of Rousseau.

Lizardi, as an exponent of the views of Rousseau, deserves especial credit, for he was the first in Mexico to give open voice to them. Not only were the views of the Frenchman considered extreme, but they were diametrically opposed to the whole system of education which had long since become the standard for Spain and the Spanish colonies. The Spanish mind was not prone to welcome changes, even mild in form; the extremes of Rousseau were to most Spanish thinkers intolerable. In the face of this attitude, which was powerful enough to employ the Inquisition for its enforcement, Lizardi would not have been permitted to expound Rousseau's theories in printed form had the authorities been clever enough to detect them. But Lizardi, having experienced a term in a Mexican jail and the delays incident to the processes of a Mexican court as a result of too free expression of his political opinions, became wary. Barred from publishing anything along political lines, and subjected to the scathing scrutiny of the censors of the Inquisition in the period from the return of Ferdinand VII in 1814 until the proclamation of the constitution in 1820, Lizardi occupied himself in expressing his views on debated subjects, especially on education, under cover of his novels, all of which were written between the dates just mentioned. The picaresque element served in

some cases to cover the didactic; incidents of sufficient interest veiled the sermons; and all was swallowed by unwitting censors. Thus Rousseau's ideas were first introduced to the general mass of the Mexican people. *El Periquillo*, then, holds the place of the first picaresque novel written in America, and is, also, the first novel whose underlying purpose was the reform of educational conditions.

The independence of Mexico in 1821 gave to Lizardi the freedom of the press. At once the novel form was abandoned and he returned to the political pamphlets. So absorbed was he with his dreams of political reforms that he never returned to the topic of education except indirectly. After being excommunicated in 1822 as a result of a defense of Freemasonry, Lizardi turned his attention more and more to an examination and criticism of the abuses and administration of the Catholic church. For him the novel form was merely a means to an end, and that end was, in the main, the bettering of the educational system of Mexico.

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## LA MÁS AFORTUNADA IMITACIÓN DEL "QUIJOTE"

Cuando leemos las excelentes parodias que del libro inmortal se han hecho, lo mismo en el teatro que en el campo de la novela, nos convencemos una vez más de cuan sabiamente proféticas han resultado aquellas hermosas palabras que Cide Hamete Benengeli dirige a su péñola para el caso de que algún "malandrín historiador," se atreviera a resucitar al caballero de la "Triste Figura."

"Tate, tate folloncicos!  
De ninguno sea tocada  
porque esta empresa buen rey  
para mí estaba guardada."

"Para mí sólo nació Don Quijote y yo para él; él supo obrar y yo escribir; solos los dos somos para en uno." Bellas palabras, llenas de natural y disculpable satisfacción, que bien claramente muestran que el autor se daba cuenta exacta del mérito de su obra y las cuales ha sacado verdaderas la posteridad, coronando con el fracaso a cuántos, desde Avellaneda acá, han intentado poner una pica un Flandes en esto de remedar al "manco-sano y famoso todo." Desde aquel desdichado, que escuándose en la menguada égida del seudónimo osó arteramente y a mansalva disputar con el propio Apolo en su sacrilego empeño de arrebatarle su gloria, hasta la fecha, todos los intentos de parodia han culminado en otras tantas derrotas. Y los caballeros que han salido a la palestra rompiendo lanzas en pro de advenedizas Dulcineas, pretendiendo que la suya sea "la más hermosa," no son todos escritoritos de poco más o menos.

De todas las tentativas que hasta el presente se han hecho para resucitar a los andantes gloriosos, la más afortunada, sin duda, es la que motiva estos mal pergeñados comentarios, es decir, la que su insigne autor, el ecuatoriano Don Juan Montalvo, tituló *Capítulos que se le olvidaron a Cervantes*. Ninguna otra ha logrado aproximarse tanto, por lo menos en la forma y el estilo (que en el espíritu hasta la aproximación está vedada), a la obra cervantina, como estos encantadores sesenta capítulos. Bien es verdad que Don Juan no alcanza a reflejar aquella serenidad tan regocijada ni aquel tenue velo de sutil ironía que envuelve y oscurece a ratos al heroísmo y nubla por momentos el ideal sublime, que avaloran y singularizan el

libro de Cervantes. No; aquella mezcla de lágrimas y de risa; aquella alianza maravillosa de lo cómico y de lo heroico que nos deleita y entristece alternativamente; aquella amalgama de razón de locura, de altruismo ideal y de mezquino anhelo egoísta, todo ello aderezado en el más bello de los estilos, a nadie le ha sido dable hasta hoy imitarla siquiera. Este aliento ora ideal y heroico, ora bufo y satírico que cual exquisito perfume realza y embellece al máximo libro, parece ser un secreto inaccesible para cuántos se han propuesto imitarlo.

Podrán reproducirse las locuras de Don Quijote y las sandeces de Sancho; podrán idearse otros fantásticos ejércitos de Pentapolines y Alifanfarrones a quienes un solo caballero combata y derrote por la fuerza omnipotente de su imaginación extraviada; todo esto es hacedero para cualquier escritor de genio; más lo que siempre será un imposible para él es conseguir que anemos profundamente a este loco sublime y a este cuerdo mentecato cual si fuesen nuestros amigos más entrañables. Para ello sería imprescindible aquella infinita y piadosa simpatía con que Cervantes miraba este bajo mundo, poniendo siempre una gota de ingénita bondad y gracia aun en las más descarnadas pinturas, al extremo de que Sancho, Maritornes, Ginesillo de Pasamonte, y tantos otros personajes por él retratados con despiadado realismo, no acaban de hacérsenos antipáticos y odiosos, y, mal de nuestro grado, sentimos una como secreta y vergonzosa simpatía por ellos. Necesario sería que este imaginario emulador atesorara sus grandes virtudes y viviera nuevamente su ingrata vida; a tal punto se identifican el héroe y el autor en la obra cervantina.

Cervantes, como Homero, como Shakespeare, es supremo artista por naturaleza. Obedeciendo al genio que le inspira, narra con inocente candor, con primitiva ingenuidad y helénica sencillez, dejando que la belleza fluya natural y espontáneamente de su numen fecundo. En él los principios y teorías artísticas, apenas si tienen vida consciente y actual, antes bien, yacen por lo general cuasi olvidados en el campo de la subconciencia, de pura despreocupación doctrinal y teórica. A las veces acuérdate de que existen ciertos cánones de belleza pura y entonces los expone con sencillez y buen gusto. Así como en Lope de Vega, la fecundidad de su imaginación creadora y la prodigiosa facilidad de versificación revisten los caracteres de una fuerza natural, así en Cervantes, la divina inspiración, la gracia, la donosura, el decir galano, la ironía leve y sutil, la suma comicidad, todo ello ennoblecido por aquel soplo de idealismo generoso que tanto nos conmueve, deslizanse fluidos, apacibles y sin esfuerzo alguno, cual

mansas corrientes por serenos cauces, sin que el autor parezca percatarse de ello siquiera.

Nada en este aspecto más distinto y más lejos de Cervantes que el razonador, intelectual y reflexivo Don Juan Montalvo. En el eximio escritor americano no encontraremos una sola frase que no haya sido medida y sopesada con fruición deleitosa como de artista que se extasia en la nimia elaboración de su obra. Para Montalvo, gran estilista ante todo, cada palabra, cada imagen, cada giro, tienen un valor propio, singular y recóndito que él aquilata y pondera con maestría de orifice impecable y con el plácido gozo de un menje renacentista.

"Tenía, por amor de lo bello, el sentimiento tiránico, implacable, de la forma; la comprensión de lo artístico de la palabra, con aquel extremo de amor capaz de detenerse en mitad del más arrebatado apóstrofe o de la más absorta reflexión, para extasiarse en la cadencia de una frase, en el relampagueo de un epíteto, o en la nobleza de un vocablo añejo. A la conclusión de tal rasgo, al final de tal cláusula se adivina el grito de orgulloso júbilo del artista que ha llegado a hacer lo que quería y está contento del dios que alienta en él. Un libro suyo se puede abrir por cualquier parte, con la certeza de encontrar alguna cosa bella, original o curiosa; una palabra primorosamente puesta, un decir admirablemente burilado, o un donoso atrevimiento de dicción, o un gallardo y personal arranque del estilo. Cualquier pasaje de sus obras tiene en su mérito y rareza formales, un valor independiente del conjunto y bastante para interesar y deleitar por sí solo; como el capricho ornamental que, aun sin representación alguna de ideas ni de cosas reales, es embeleso de los ojos en los relieves de un friso, en la cincladura de una copa o en la orla de un manto," afirma Rodó en su admirable ensayo sobre Montalvo.

Dos caracteres fundamentales reviste la obra toda del eminente ecuatoriano: uno es de fondo, de forma el otro. Por el fondo, Montalvo, ante todo, es un moralista—moralista en el más alto y noble sentido del vocablo. Su ética es siempre elevada e inspiradora de los más grandes ideales humanos: la libertad, la justicia, la sinceridad, el progreso, la verdad, el amor en todas sus loables manifestaciones tuvieron en él un paladín valiente y denodado. El pensador y el filósofo en Montalvo, así como el artista, están subordinados al moralista y condicionados por él; su obra toda tiene un inconfundible carácter didáctico, del que no se libran ni aun los *Capítulos que se le olvidaron a Cervantes*. Montalvo fué moralista por naturaleza, mora-

lista innato, de nacimiento, y como secuela inmediata, dado su carácter combativo, enérgico y acerado, un incansable moralista de acción. Este aspecto es en él tan inherente como aquel otro de la hidalguía caballeresca, a lo Don Juan Manuel, con quien tantos puntos de contacto guarda. Pero Montalvo, además, fué moralista por necesidad, por exigencia ineludible del medio social y político en que vivió, por requerimiento imperativo del ambiente y del momento en que aparece, encarnando a maravilla esa figura catoniana que por ley de solidaridad histórica surge siempre junto a las grandes tiranías, en los instantes de corrupción de los principios y de ignominiosa decadencia, como producto y a la vez complemento de aquel fenómeno. Este carácter perjudica a veces al artista en obras como los *Capítulos*, principalmente, porque de forjador de la belleza se convierte en predicador. Sus ideas filosóficas y acaso su moral, podrán ser controvertidas con éxito quizás por no ajustarse cabalmente a nuestro ideal ético del presente; pero lo que siempre quedará como un modelo de la castellana prosa es su estilo. Nadie a mi entender en nuestra lengua ha sentido tan hondamente la necesidad de acomodarse a los cánones de la belleza pura en la dicción como el autor de la *Geometría Moral* y pocos, se me antoja, han logrado este ansiado ideal con tan absoluta perfección. "Decir las cosas bien," emplear siempre el vocablo justo que exprese con exactitud la idea y que a la vez corone el pensamiento con un nimbo de luz y de gracia castiza; hallar la forma adecuada y la frase que estrictamente se acomode a la idea: tal fue siempre su empeño tenaz y el credo fundamental de su estética.

Si Cervantes y Montalvo difieren mucho entre sí, sus libros no son más equiparables tampoco, no obstante la unidad de personajes y afinidad ideal que los preside. Un estudio comparativo de ambas obras requeriría más espacio del que le está permitido a este ensayo: pero he notado que a Montalvo se le cita poco y presumo que se lee menos (lo que implica una grave injusticia porque el autor de los *Siete Tratados*, figurará siempre por derecho propio entre los más grandes escritores de América y, en primera fila, entre los hablistas castellanos de todos los tiempos), y a reparar, en parte esta injusticia encaminanse estos comentarios.

Más arriba aludíamos a la inimitabilidad del "Quijote" y ahora podremos demostrarla con el más insigne de los ejemplos. Talento robusto, cultura vastísima, profundo conocimiento de los libros caballerescos, perfecta compenetración con el ideal del *Quijote* como

lo demuestra el hermoso prólogo de sus *Capítulos*, admirable dominio de la lengua, exquisito y depurado buen gusto, estilista de primer orden, identificación con el espíritu de la raza, Quijote él mismo por naturaleza, que se pasó la vida desfaciendo entuertos, todo, todo lo reunía Montalvo para realizar ese prodigio (si realizable fuese) de imitar a Cervantes, y, sin embargo, el Don Quijote y el Sancho de los *Capítulos* son, respecto de los originales, como las figuras de unos gobelinos vistas del revés, para usar una vieja imagen. La diferencia entre ambos libros es la misma que resultaría de una copia del Tiziano, de Rafael, o de Fra Angélico, hecha por López Mezquita, Romero de Torrez o Sorolla. ¿Quiere decir esto que la obra sea indigna de tan gran autor? Absolutamente no. Los *Capítulos que se le olvidaron a Cervantes* es uno de los libros más bellos e interesantes que jamás se hayan escrito en castellano y, sin duda, la parodia más feliz que de Cervantes se ha hecho hasta hoy. Es una verdadera joya de nuestra literatura y un suntuoso exponente en que nuestra hermosa lengua se remoja y acicala con primor, vistiendo las más añejas y castizas galas que jamás luciera desde los heroicos tiempos de Fray Luis y de Quevedo. Con lo más arriba dicho sólo me propuse significar que Cervantes es tan inmenso y tan único, que aun en su emulación cabe todavía producir obras inmortales. Tal es la amplitud del margen que queda a la vera de su genio y tal es el caso de Montalvo.

En la parodia el iluminado caballero ha perdido aquella su noble dignidad, aquella solemne y majestuosa parsimonia y gravedad tan de gran señor y tan suya que le realzan y habilitan para encontrarse a sus anchas entre príncipes y reyes. En el libro de Cervantes, Don Quijote es siempre ecuaníme, reposado y ceremonioso en sus cortesanas maneras, al par que comedido y elegante en el hablar, como conviene a su hidalga alcurnia y jerarquía andantesca. En la imitación, en cambio, hase tornado, irascible y violento, destemplado en el decir y con frecuencia refranero. Propicio a la ira, fácilmente irritable, echamos de menos en él aquella benignidad y piadosa conmiseración. filial con que en el original le vemos sobrellevar pacientemente a Sancho y sus sandeces. Ahora no; por refrán más o menos, arremete iracundo contra el infeliz escudero y le anonada con una tanda de improperios de más de la marca, sin dejar por ello a veces de imitarle en esto de soltar refranes. Con frecuencia es irónico y mordaz en sus apóstrofes, cosa imposible para el héroe cervantino que, ingenua y candorosamente infantil, habla siempre en sentido directo, sin doblez

ni recónditas intenciones. Su pensamiento es siempre tan claro, tan sencillo y a la vez tan profundo como su propia alma. En él las palabras parecen revestirse de una especial dignidad y nobleza y al mismo tiempo de cierta cadencia rítmica que las realzan y ameritan. Lo contrario ocurre con Sancho: en sus labios la lengua castellana parece adquirir una mayor fuerza cómica, una gracia y salero tan originales y tan únicos, que en balde la buscaríamos en ningún otro escritor.

El Don Quijote de los *Capítulos* se ha vuelto tan hablador y erudito que a veces llega a fatigarnos. Hay en el libro páginas que constituyen verdaderos alardes de erudición caballeresca. El autor no nos perdona un solo personaje de aquella fantástica caterva; ya sea encantador o andante, ya mágica o endriago, allá van todos cuántos fueron, desfilando en tiramira interminable, y esto a renglón seguido, en un solo, inacabable párrafo. Más de treinta consecutivos encontramos en el capítulo sexto, unos veintitrés en el treinticuatro, *et sic de coctaris*.

Otra de las máculas en el libro de Montlavo es la incurable manía de predicar. Con toda ocasión y en todo momento, encuentra pretexto para endosarnos un sermoncito excátedra. A veces cansa porque no desperdicia oportunidad chica ni grande y, quieras que no, allá va la lección de moral. Tomemos un capítulo cualquiera al azar, el veintidós por ejemplo, en el que se contiene una bella pintura de la felicidad doméstica, que en cierto modo nos recuerda la que Cervantes hace al describirnos el hogar de "El Caballero del verde gabán," si bien más poetizada y sin que le falten unas cuantas exhortaciones entreveradas. El autor va narrando con belleza de colorido incomparable aquella honesta felicidad, pero no puede mantenerse en este ambiente puramente artístico. Recato y honestidad dijiste, pues aquí de la amonestación, aquí de los ejemplos y anatematizaciones, aquí de los proverbios, de las sentencias y apólogos. Montalvo, en realidad, parece incapaz de narrar lisa y llanamente como lo hiciera el soldado de Lepanto, dejando que la enseñanza fluya lógica y natural de la situación; no, él ha de alabar la virtud y vituperar el vicio de modo expreso, arguyendo siempre con ubérrima abundancia.

Bien diáfanos se ven aquí los propósitos generadores de ambos libros en sus respectivos autores: el uno, eminentemente artista, quiso, al combatir el predicamento de que aún gozaban los libros de caballerías, legarnos un dechado de amable y deleitoso pasatiempo; el otro, moralista ante todo, propúsose volver por los fueros del idioma,



como paladinamente lo expresa en el capítulo doce de su prólogo (que acaso sea la mejor parte del libro) y contararrestar la perniciosa influencia de ciertos afrancesados chirles, que hueros de cultura y de ingenio, habíanse dado a la tarea de enturbiar y corromper las puras corrientes de nuestro bello idioma.

Nótanse también largas digresiones sin conexión alguna con la trama fundamental y sin otro objeto que el de adoctrinarnos. El autor va narrando con su acostumbrada magnificencia, y de repente, echa por el atajo y se enfrasca en una interminable disertación ética que nada tiene que ver con el asunto que nos ocupaba. Estos lunares, por bellos que sean, y por más quilates morales que los acrediten, no pueden menos de perjudicar el mérito artístico de la obra. Desde luego que no es Don Quijote quien predica siempre; por lo general es Montalvo el que asume este papel.

Don Quijote está más loco que nunca; los momentos lúcidos, constituyen ahora raras excepciones, siendo así que en el libro de Cervantes eran la regla. Atacado de una feroz manía de acometer, enristra contra todo ser viviente que el azar le pone al alcance de su lanza y esto, por lo general, sin propósito ni motivo, sólo por el placer de acometer.

¿Qué decir de la forma en que el diálogo se conduce? No le culpe por no haber podido rivalizar en esto con el insigne alcaíno; notemos sólo que ahora rara vez departen Caballero y Escudero en franca y amistosa camaradería; antes bien, disputan en altercado perenne, se zahieren y mortifican mutuamente con ironías e improprios a granel. Nada de aquellos coloquios encantadores en que Don Quijote, con sabia elocuencia, seduce y acicala el espíritu de Sancho, que todo arrobado y contemplativo apenas si habla, dejándose arrastrar por la magia hechizadora de la sabiduría que fluye por boca de su amo, tan deleitosos en la obra de Cervantes.

Como del Don Juan Tenorio de Zorrilla pudiera decirse de este libro que se salva del olvido por el ropaje, por la belleza incomparable de la túnica en que se envuelve. Bien comprendió el autor cuan imposible de realizar era su empeño y a disculparse de tal audacia encaminanse la mayor parte de los razonamientos del prólogo. "Dame *del atrevido*; dame lector, del sandio; del mal intencionado no, porque ni lo he menester ni lo merezco. Dame también *del loco* y cuando me hayas puesto como nuevo, recíbeme a perdón y escucha," dice al comenzar y poco después, hablando de Cervantes, agrega: "Ocultar un pensamiento superior debajo de una trivialidad; sostener una

proposición atrevida en forma de perogrullada; aludir a cosas grandes como quien habla de paso; llevar adelante una obra seria y profunda chanceando y riendo sin cesar, empresa es de Cervantes." Tanta era la devoción que Montalvo sentía por su modelo y tan modestamente estimaba el tributo que le rendía en esta obra, que jamás se atrevió a publicarla en vida, no obstante haberla escrito muchos años antes de morir.

Grande es la distancia que media entre "El Caballero de los Leones" y la caricatura de Montalvo; pero más lamentable aún es el resultado obtenido con Sancho. De Cervantes ha dicho Don Miguel de Unamuno que nunca llegó a comprender a Sancho; lo mismo podría decirse de Montalvo. En la creación cervantina el escudero es un simple gracioso, lleno de ingenio a veces y de inocente malicia, pero siempre leal, comedido, noble, caritativo y de natural generoso, si bien ingenuo y rudo; allí el buen escudero capta nuestras simpatías, maguer, a las veces, nos disguste aquel tenaz anhelo egoísta por el bienestar material (que dicho sea de paso y en su descargo, a todos nos sabe de perlas); pero si bien se mira, este su lado más antipático nunca cegó en él aquella aspiración ideal que lo redime y a veces asemeja a su propio señor. En la creación montalvina, Sancho no está tocado de ese aliento caballeresco, sino por el contrario, convertido en refranero incorregible, respondón y discutiador sempiterno; es el perenne contradictor de su amo, a quien ni ama ni parece respetar más que cuando se ve conminado por su ira. Aquella sutil divisoria que tan hábilmente extendió Cervantes entre amo y mozo, parece haber desaparecido en los *Capítulos* y así vemos que Sancho, triplicadas ahora sus malas cualidades, sin pizca de respeto por el ideal de su amo, hace figa constante de sus caballerías con una sorna y malicia de la que el marido de Teresa Cascajo era incapaz. Su lenguaje es, con frecuencia irrespetuoso y descomedido, careciendo desde luego, de aquella suprema gracia que en Cervantes nos deleita.

El abuso de los refranes ahora llega a ser empalagoso. Sancho muy raras veces se produce lisa y llanamente; antes al contrario, hilvana refranes a trochemoche, pero ni tan graciosos ni tan pertinentes como en el original, de donde resulta que su lenguaje es más incoherente, más descuidado y a veces, casi ininteligible.

Tales son, a mi entender, los defectos más visibles de esta gran tentativa. Pero descartados ellos, ¡cuánto primor en el lenguaje; cuánta filigrana de estilo; cuánto pensamiento noble, insuperablemente expresado; cuánto derroche de ideas, y sanos principios! De

las obras dramáticas de Cervantes ha dicho Menéndez y Pelayo que las estimáramos más en lo justo si el nombre de su autor no las abrumase desde la portada. Exactamente lo mismo ocurre con esta obra del escritor americano. Hubiéranse podido escribir los *Capítulos* sin la existencia del *Quijote* y otro muy distintos habría sido el destino de este gran libro.

Sin embargo, quien desee aquilatar con estricta justicia su mérito debe, en primer lugar, olvidarse del modelo que lo originó y, en segundo, considerar que Montalvo no era novelista, ni siquiera mediano. Léase como si fuese un ensayo a lo Montaigne o a lo Emerson y despreocupados de estos dos prejuicios, se verá cuan amena resulta su lectura.

La parte culminante del libro, si descartamos el prólogo, la constituyen los capítulos consagrados a la pintura y descripción de la vida en casa de Don Prudencio Santiváñez (capítulos 22 a 44). El carácter, posición social, educación y principios morales de este prócer, igual que su esposa Doña Engracia, nos recuerdan, como hemos dicho, la reseña que Cervantes hace de Don Diego de Miranda y su consorte, así como la relación que Montalvo nos da de los festejos que allí tienen lugar durante la estancia de Don Quijote, parece haber sido influida por la que Cervantes hace de los que se efetúan en casa de los Duques; pero, en general, el autor rehuye el plagio y procura ser original en la selección de los sucesos. En estos capítulos vemos a Montalvo en sus momentos más felices, haciendo un verdadero alarde de gracia descriptiva y de ingenio; mas la pintura resulta demasiado arcádica y está idealizada en extremo, bien lejos por cierto, de aquella naturalidad y sencillez que preside la paz solariega y horaciano retiro de Don Diego de Miranda.

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## EL PROFESOR NATIVO

Entre los profesores de lenguas modernas se ha discutido muchas veces la conveniencia o inconveniencia de admitir en la Facultad a los nativos. Algunos de esos profesores, sin dejar de hacer galantes concesiones en favor de los *extranjeros*, con cuyo trato afirman honrarse, declaran, *sin embargo*, que lo único o casi lo único que recomienda a una parte de esos *extranjeros*, es la mera casualidad de haber visto la luz en el país donde se habla la lengua que tratan de enseñar. ¡Ahí es nada!

Empezando por el principio: ¿qué quiere decir *extranjero*? Si hay que ser consecuente con la lógica, tal palabra no puede ya aplicarse a los que en los Estados Unidos desempeñan un cargo oficial, puesto que a éstos se les exige la declaración de ciudadanía, declaración que implica la renuncia al país de origen. Siguiendo la norma de la *americanización*, desde el momento en que un profesor extranjero se dispone a ejercer el magisterio en este país, queda de derecho y de hecho convertido en norteamericano; no siendo así, es indudable que se le pondría tacha y quedaría desde luego excluido de la enseñanza. *Los profesores, ya que son de un cargo oficial, además, están sujetos a la ley y no pueden ser extranjeros.*

Para poder enseñar, no sólo se le exige a ese *extranjero* un conocimiento suficiente de su propio idioma, como el que se exige a todo candidato procedente de cualquier otro país, sino que también un conocimiento suficiente del inglés, y cuanto más perfecto mejor, como es lógico y natural por razones de dignidad y de disciplina escolar. El profesor *extranjero* que no posea bastante bien el inglés, se expone al fracaso, porque le faltará el requisito primordial para medrar, cualquiera que sea el país donde se encuentre; le faltará el requisito de la adaptación; y por lo tanto no estará en aptitud de enseñar, por bien que conozca su idioma propio. Por consiguiente, ese *extranjero*, o tendrá que poseer el inglés o no habrá profesor extranjero posible, porque no podrá cumplir con el requisito de la americanización. Además, si al profesor nativo se le considera extranjero desde el punto de vista de su nacimiento, también deberá considerarse extranjero al profesor hijo del país, desde el punto de vista del idioma que enseña. Así uno y otro podrán decirse con razón: «Estamos iguales.»

El candidato a profesor de lenguas, o bien conoce mejor la que trata de enseñar, por ser la propia, o bien domina mejor la lengua del

país donde enseña, por la misma razón. No hay para qué mencionar aquí casos excepcionales y rarísimos de profesores dotados del don de lenguas, hasta un punto que llega a lo genial.

Una vez confundidos el nativo y el norteamericano (para concretar el caso) en la misma Facultad, en el círculo común, de una común ciudadanía, cada uno trata de aportar con su labor, su caudal de experiencia: ya lo castizo de la pronunciación, ya la manera de vencer tal o cual dificultad lingüística que pasó inadvertida para el nativo, ya las explicaciones de refranes, modismos y costumbres del país de origen que sólo al nativo le es dado conocer. . . . «Pero,» se ha dicho, «el que viene de otro país a los Estados Unidos a enseñar su idioma no es siempre maestro por vocación ni por educación.» ¡Cuán cierto es esto! ¡Cuán cierto es también que muchos, muchísimos maestros *de cualquier país del globo* se dedican a la enseñanza sin que ellos mismos sepan por qué!

Supongamos al maestro extranjero hecho ciudadano norteamericano. Ese maestro ha pasado tal vez un cuarto de siglo largo de su vida en comunicación constante con discípulos de uno y de otro sexo: los hijos de ese maestro han aprendido las primeras letras en las escuelas públicas de los Estados Unidos; sus propios hijos tienen, pues, más de norteamericanos que de extranjeros; por la lectura de la prensa diaria, de revistas y de libros y por observación personal, el maestro se ha formado su concepto de la civilización de su patria adoptiva, concepto que coincide en un todo con el de los verdaderos patriotas y difiere radicalmente del que tienen los patrioterros de la República. De pronto alguien le hace presente a ese maestro—¡observación inútil!—que es mejor dejar los comentarios desfavorables a que los hagan los demás porque esa clase de comentarios no caen bien *en labios extranjeros*.

Observación inútil, porque el mayor pecado de que adolece ese profesor extranjero es precisamente el de hablar mal no de un país extranjero sino del suyo propio, se entiende si ese país es España. Recordemos una vez más lo que escribió el poeta catalán José María Bartrina:

Oyendo hablar a un hombre, fácil es  
acertar dónde vió la luz del sol:  
si habla bien de Inglaterra, es un inglés,  
si os habla mal de Prusia, es un francés  
y si habla mal de España es español.

En cambio, el profesor de español nativo, que sólo debe guardar para su patria adoptiva frases de encomio, no podrá librarse en lecturas y en conversaciones, de observaciones, frases y comentarios mal intencionados, sarcásticos o erróneos sobre su patria de origen. Creo que no es necesario insistir acerca de un punto en que tanto se ha insistido ya en la presente revista.

Alguna otra observación han hecho ciertos enemigos del profesor nativo. ¿Por qué no imitar a los países extranjeros que no permiten enseñar más que a profesores hijos del país? Si ése es argumento, ¿por qué no imitar a los países extranjeros en otras cosas? ¿Por qué no imitarlos en todo? ¿Por qué tener escuelas secundarias, escuelas nocturnas y hasta *colleges* y universidades de instrucción gratuita? ¿Por qué prestar los libros de texto a los alumnos en vez de obligarles a comprarlos? ¿Por qué bibliotecas circulantes? ¿Por qué conferencias públicas patrocinadas por una Junta de Educación? ¿Por qué *playgrounds*? ¿Por qué visitas domiciliarias? ¿Por qué cerrar las escuelas los sábados? ¿Por qué tolerancia religiosa? ¿Por qué, en fin, ventajas y privilegios totalmente desconocidos en el resto del mundo?

¿Hay razón para que se deje de contar en el número de esas ventajas y privilegios el que el culto profesor nativo alterne en la enseñanza de idiomas con el culto profesor hijo del país? ¿Cómo negar que esa convivencia ha de producir los mejores resultados tanto para los educadores como para los educandos? La personalidad del profesor nativo contribuye desde luego a formar el *ambiente* que es tan de desear en el estudio de una lengua extranjera. Ese profesor nativo gusta de dirigirse a sus colegas en el idioma que ambos enseñan, y sus colegas no gustan menos por cierto de *practicar* con el nativo en frases dialogadas improvisadas. Los discípulos participan del interés de los profesores, al pescar al vuelo palabras o frases que se cruzan entre ellos, y así se dan mejor cuenta de que la asignatura que estudian es algo que vive y palpita fuera de los libros, algo espontáneo que se separa del patrón de otros estudios que apenas tienen vida fuera del aula. La confianza de esos discípulos en la Facultad se robustece, al adquirir la certidumbre moral de que cualquier duda en cuanto a detalles de filología, de fonética o de otra índole que no se esclarecen en los textos, queda aclarada con la amistosa discusión entre profesores de una y otra procedencia.

En las reuniones oficiales y extraoficiales de profesores, son precisamente los nativos los portavoces del idioma que se enseña:

porque puede tenerse casi por cierto que si a esas reuniones no concurriesen nativos pocas serían las palabras que en ellas se pronunciarían en el idioma que se trata de propagar. Cosa análoga sucede con las publicaciones para el estudio y fomento de una lengua extranjera: por muy a fondo que el profesor no nativo la conozca, siempre preferirá que sea el nativo quien dé la nota práctica e imprima su sello característico a la publicación, aportando a ella escritos que si careciesen de mayores méritos, tendrían cuando menos el muy envidiable del oportunismo.

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## THE INDICATIVE FORMS IN *-ra* IN SPANISH AMERICA

It will probably surprise many teachers of Spanish to learn that the use of the *-ara*, *-iera* form of the verb as an indicative is today common in Spanish-American newspapers, and that it is not only used as a pluperfect indicative but as often as a preterite or imperfect indicative. To state that it is in fact as common in everyday newspaper Spanish on this continent as the subjunctive form in *-se* (which form is used about one-sixth as often as the *-ra* subjunctive form, as shown in a previous article)<sup>1</sup> would probably not be justified as a generalization; and yet this study of *-ra* and *-se* forms in five issues apiece of several Spanish-American journals, chosen at random in a search for light on the use of these forms, shows 30 occurrences of the *-ra* indicative as against the same number of the *-se* subjunctive form in 570 columns of news and editorials. More striking still is the fact that there occurred more cases of the *-ra* indicative than of the *-se* subjunctive in the total news columns chosen for colloquial Spanish from three outstanding Spanish-American dailies: *La Nación* of Argentine, *El Mercurio* of Chile, and *El Universal* of Mexico (in which the columns chosen for study were frequently the hastily written crime write-ups and police notices). By contrast, the editorial pages in the same issues showed only one-fourth as many *-ra* indicative forms as *-se* subjunctive ones, whereas the grammars would lead us to expect that the *-ra* indicative, if used at all, would be found only in the more formal editorial writing.

Naturally one turns at once to his grammar to find what it says about the subject, and accordingly the writer has examined twenty-six Spanish grammars intended for English-speaking students and has found that only six of them mention such a form as the *-ra* indicative. In fairness it should be said that the books were not read through, but a careful search through each was made, based on the index and table of contents. Only one of the six labels it as a separate tense, saying: "There still exists in Spanish a tense that has the same forms as the first form of the imperfect subjunctive."<sup>2</sup> The others say that the imperfect subjunctive in *-ra* ". . . is sometimes still

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<sup>1</sup> "The Subjunctive Forms in *-ra* and *-se* in Spanish-American Speech," *HISPANIA*, May 1926.

<sup>2</sup> Olmsted and Gordon, *A Spanish Grammar*, Holt (1911), p. 168, par. 298.



used with the force of an indicative pluperfect or preterite";<sup>3</sup> that it ". . . is met with . . . with the value of a pluperfect indicative";<sup>4</sup> that it ". . . is not infrequently used with a force of the pluperfect indicative";<sup>5</sup> that it ". . . still retains . . . the force of the Latin pluperfect";<sup>6</sup> and that it ". . . was formerly used as a pluperfect indicative and occasionally appears." It is not to be wondered at that the writer recently met an American-trained college professor of Spanish who did not know of *-ra* indicative as a Spanish verb form, to say nothing of its present-day usage in every-day newspaper Spanish on this continent. The editor of a successful and very popular Spanish grammar was recently asked why he devoted so much space to the uncommon future subjunctive form in *-re*, without even mentioning the indicative form in *-ra*, and he replied that the editorial staff of the publishing house cut out his section on that form.

Those who refer to the *-ra* indicative usually call it a pluperfect; indeed only one of the six grammars mentioned above speaks of another tense value, saying: "The imperfect subjunctive in *-ra* . . . is sometimes still used . . . with the force of an indicative pluperfect or preterite."<sup>7</sup>

Nevertheless a study of the examples of *-ra* indicative in the Spanish-American journals examined shows 18 cases which can hardly be construed as pluperfects, several of them having practically an imperfect indicative value. Not all the cases of *-ra* indicative are herein copied, but enough to give adequate examples of various types in the several countries. Six of these (indicated by *c*) are of the type discussed by Bello when he says: "*Como*, adverbio relativo . . . en el significado de causa, rige indiferentemente indicativo o subjuntivo aun cuando se afirma la causa."<sup>8</sup> These, in which *como* means "inasmuch," must be distinguished from the type illustrated by the example from *Hispano-América* beginning ". . . en lugar," in which *como* means "as," in a comparative sense.

<sup>3</sup> Hills and Ford, *A Spanish Grammar*, Heath (1911), footnote to par. 99.

<sup>4</sup> M. M. Ramsey, *A Textbook of Modern Spanish*, Holt (1894), par. 1202.

<sup>5</sup> S. Garner, *A Spanish Grammar*, American Book Company (1901), remark under par. 305.

<sup>6</sup> L. A. Wilkins, *A Spanish Reference Grammar*, Holt (1923), par. 550.

<sup>7</sup> A. Coester, *A Spanish Grammar*, Ginn (1917), par. 280.

<sup>8</sup> A. Bello, *Gramática de la Lengua Castellana destinada al uso de los americanos*, Paris, 1902, par. 1232.

Perhaps it is not quite fair to include these six examples, in view of Bello's statement that *como* in this function governs indifferently the indicative or subjunctive.<sup>9</sup> It could reasonably be contended that since Spanish-American newspaper reporters use less than one-tenth as many *-se* subjunctives as *-ra* ones, they would naturally employ the latter in this construction, in case they had a feeling here for the subjunctive at all, an assumption which seems debatable. We should keep clearly in mind the fact that, although the above-mentioned count of verb forms was made in an effort to find an index to the relative frequency of *-ra* versus *-se* forms in Spanish-American speech, nevertheless oral Spanish was not examined but, instead, that written form which seems most closely to approximate it. For this reason we feel that the deduction that the *-ra* subjunctive is used from 6 to 10 times as often as the *-se* form in Spanish-American speech falls far short of the truth, and that a study based on oral Spanish would show more than 100 times as many *-ra* as *-se* subjunctive forms. As a corollary it should be noted that it is not logical to deduce from this second study that, since we have used this count to prove that the *-ra* subjunctive is commoner in speech than the *-se* one, therefore the *-ra* indicative is used in common speech, for it is not, although in oratory and formal public addresses it is frequently used. Newspaper Spanish seems to be on an intermediate level between formal writing and common speech, perhaps approximately on the same level as formal speech, thus shedding light on the verb forms used unthinkingly as subjunctives, as well as those which slip in for variety or style or abbreviation as indicatives.

From *La Nación* the following are taken from issues of the last week in January, 1926:

"... lo encontró . . . , y como nadie fuera más tarde a reclamarlo, lo lavó . . ." (c)

"Horas más tarde, como consecuencia de los heridos que recibiera, C— dejó de existir."

"... para nada le servían las chapas . . . que le prestara el Sr. C—"

"... las chapas, que desde el primer día guardara debajo del coche."

"... eran las mismas que utilizaran en su automóvil."

"Pasó un largo rato y como el sujeto . . . no volviera, M. le dijo al cómplice que denunciaría el hecho . . ." (c)

<sup>9</sup> *Como* plus *-se* (the verb referring to a completed action) is not uncommon in the Duque de Rivas and Valle-Inclán, who represent early and late nineteenth-century writers, but they avoid *como* plus *-ra* in this usage, though they employ the *-ra* indicative frequently in *El Moro Expósito* and *Femeninas* respectively.)

In *El Excelsior* occur in the first week of February, 1926, 7 examples of which the following are typical:

"... esos pueblos están próximos a entregar su autoridad en las garras de que ayer la arrancaran."

"La Secretaria . . . contestó a la Legislatura . . . al mensaje que ésta le dirigiera participándole su instalación . . ."

"Tales conceptos han sido tomados de las declaraciones que esta mañana hiciera el Embajador de México . . . agregando que el Gobierno mexicano había prometido . . ."

In the same daily, on March 20, appeared a big headline in capitals: "*Por haber matado a la que fuera su mujer, F. H. iba a ser linchado*"; and on a rotogravure page is found the description: "*Entrada a Sandringham House, Norfolk, donde por largos años habitara la Reina Alejandra.*"

*El Mercurio* for the last week in January, 1926, gives these:

"... lo poco que publica aparece en . . . algún otro periódico que llevara vida efémera."

"En . . . su diario . . . aparece una información . . . dando a conocer los móviles que tuviera el Sr. P. para declinar la honrosa invitación que tuvo a bien hacerle el comité . . ."

"El almirante B— dió hoy . . . un almuerzo en retribución del banquete que le ofreciera el Intendente."

"Es el Franco guerrero, a quien los rigores de la terrible campaña en la que perecieron . . . los pilotos, . . . diéronle este aspecto rudo."

"Como hubiera dificultades, el general Pershing propuso el receso de la sesión . . ." (c)

*El Informador*, in five issues of February and March, 1926, gives:

"Como fuera verdaderamente imposible resolver . . . el problema . . . el ayudante de la Inspección General de Policía . . . dió un plazo a las monjas . . . para que procedieran a desalojar sus establecimientos, acatando así disposiciones que recibiera más tarde de sus superiores." (c)

"... informaron que había fallecido hace tres días un individuo que no cuenta con ningunos deudos y cuyo cadáver ha permanecido en la que fuera su residencia sin recibir sepultura hasta ayer."

"... llegó L., insultando a los dos . . . Como Z. contestara a L. en forma viril, se armó la tremolina entre ambos . . ." (c)

*El Mundo Cristiano*, in five issues from January to March, 1926, gives among others, these:

"... logró introducirse . . . y como viera que . . . podían aceptar el evangelio, comenzó a trabajar con ellos"; (c)

"... el desfile de matrimonios que principiara Z. y siguiera después con C., detrás del cual continuara el desfile T., acaba de ser aumentado . . ."

"Josué fue llamado directamente para que llenara el vacío inmenso que dejara . . . Moisés."

" . . . transportémonos a . . . un monte desde donde . . . podamos ver . . . muy lejos, . . . lo que en años anteriores fueran nuestros más caros sueños . . ."

In *Hispano-América* for January and February, 1926, we find:

"Lincoln que en 1859 aboliera la esclavitud . . . luchó en vano. Los negros en los Estados Unidos siguen siendo tan esclavos como antes de aquella guerra . . ."

" . . . en lugar de arrojar los fragmentos por el balcón, como sucediera en Guadalajara en julio de 1914, se inclinaria y doblaría la rodilla . . ."

*El Sol* (Madrid) which was mentioned in the previous study showed no occurrences of *-ra* indicative in the issues examined. This however cannot fairly be taken as an index of the use of this form in the peninsula, for it will be remembered that this whole study was made in the specific effort to show what is used in as colloquial Spanish as could be examined without referring to the spoken tongue. Further details concerning this usage in formal written Spanish in general must be left for a later study.

In comparing the ratios tabulated below (for the convenience of the reader the findings given in the previous article are repeated in reduced form by the side of the new material), it is of interest to recall that the grammars give the *-se* subjunctive as a regular form, while very few give even an incidental mention of the *-ra* indicative, and yet we find:

1. A total of as many *-ra* indicative forms as *-se* subjunctive in 570 columns;
2. More cases of *-ra* indicative than of *-se* subjunctive in the news columns of three papers;
3. But only one-fourth as many *-ra* indicative forms as *-se* in editorials of those same papers;
4. And about the same number of the two in the last three journals;
5. While, if we include the editorials of the first three, we find three-fifths as many cases of *-ra* indicative as of *-se* subjunctive in the total count for all the journals examined.

	-RA (=SE)	-SE	Ratio of -se to -ra*	-RA (=In- dic.)	Ratio of -se to -ra (Indic.)
<i>La Nación</i> (Buenos Aires) editorials.....	4	9	2.25	0	9.
<i>La Nación</i> news.....	28	2	.07	7	.29
<i>El Excelsior</i> (Mexico City) editorials.....	34	20	.59	5	4.
<i>El Excelsior</i> news.....	31	3	.09	2	1.5
<i>El Mercurio</i> (Chile) editorials.....	14	1	.07	2	.5
<i>El Mercurio</i> news.....	24	6	.25	4	1.5
<i>El Informador</i> (Guadalajara) 5 full issues.....	84	0	.00	4	.0
<i>Hispano-América</i> (San Francisco) 5 full issues	45	4	.09	5	.8
<i>El Mundo Cristiano</i> (Mexico) 5 full issues.....	110	15	.14	8	1.9
Average for first 3 (editorials).....	52	30	.57	7	4.3
Average for first 3 (news).....	83	11	.13	13	.85
Average for last 3 (total issues).....	239	19	.08	17	1.1
Average for all 6, excluding editorials in first 3 .....	322	30	.09	30	1.
Average for all 6, including all.....	374	60	.16	37	1.6

\* Subjunctives.

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## REGARDING SPANISH BUSINESS LETTERS

Having just read the very interesting and helpful outline on "Common Letter Endings in Spanish" which appeared in the March number of *HISPANIA*, I am prompted to offer below a few simple items on letter-writing in Spanish.

These observations are extracts from notes based on some four years' experience in handling foreign-trade correspondence. In this brief study every Spanish-speaking country, and almost every possible type of writer is represented. The reading of hundreds of Spanish letters affords an interesting study of many phases of the Spanish language. However, the outline below indicates merely the relative frequency of usage of certain common epistolary forms and idioms.

One hundred letters, averaging each a full page, were chosen at random from among several hundred business letters. In no case was the writer of the letter acquainted with the addressee, hence all the communications considered were formal. An examination of these letters showed:

As to the heading:

Date: Abril 9 de 1924.....	46 per cent
9 de abril de 1924.....	39 per cent
Abril 9, 1924.....	15 per cent
Capitalization of name of month.....	76 per cent

As to the salutation:

Muy Señor(es) mío(s).....	88 per cent
Señor(es) .....	4 per cent
Estimado(s) Señor(es) mío(s).....	4 per cent
Respetado(s) Señor(es).....	2 per cent
Abbreviation of Señor(es).....	54 per cent

As to diction:

(Figures show number of times occurring)

"please"	{	servirse	34
		agradecer (que)	12
		tener la bondad de	6
		tener a bien	6
		hacer el favor de	4
		quisiera (que)	4
		estimaría (que)	2
	{	tener la amabilidad de	2

"inform"	{	informar	12
		enterar	6
		avisar	6
		participar	4
		poner en conocimiento	2
		poner de acuerdo con	2
"favor" (letter)	{	grata	16
		apreciable	8
		atenta	6
		estimada	4
		carta	2
"request"	{	rogar	18
		solicitar	16
		pedir	8
		suplicar	4
"send"	{	enviar	40
		mandar	28
		remitir	16
		despachar (of a letter)	2
"reply" (noun)	{	respuesta	12
		noticias	22
		contestación	10
"as soon as possible"	{	tan pronto como posible	2
		lo más pronto posible	2
		lo antes posible	2
		a la mayor brevedad	2
		a la posible brevedad	2
"at once"	{	con urgencia	4
		al momento	2
		inmediatamente	2
"about" (figurative use)	{	de	16
		sobre	12
		con respecto a	6
		en cuenta a	4
		referente	4
		con relación a	2
		al respecto a	2

As to the complimentary close:

quedar .....	26 per cent
suscribirse .....	22 per cent
repetirse .....	19 per cent
ofrecerse .....	14 per cent
ser .....	16 per cent
saludar .....	4 per cent
despedirse .....	2 per cent
reiterarse .....	2 per cent

Afectísimo used 7 times

Atento(s) seguro(s) servidor(es) occurred in some form 76 times

Muy atentamente used 10 times

Q.E.S.M. used 4 times (from Spain only)

The number of distinct complimentary closes was 36

The notes above, while, of course, not conclusive nor exhaustive, may prove helpful to English-speaking teachers of Spanish.

The reading of an extensive correspondence in Spanish seems quite worth while for many purposes, and serves to impress one anew with the wonderful uniformity of the Spanish language, as well as with the identity, so to speak, of human nature itself.

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## THE SPANISH NATIONAL HONOR SOCIETY, SIGMA DELTA PI

"Another organization!" Yes, another; nor should it be thought of unless it is to be an additional one, for its life and preservation depend on the previous existence of at least one active local Spanish club. The latter should be an *inclusive* organization, for encouragement and practice; the former is an *exclusive*, small group of advanced students who are taken into membership as a reward for high scholarly attainment in the field of the Spanish language and literature. It offers a reward, a tangible stimulus, and not only raises the standard of work done by the more advanced students, but increases the number of potential scholars and teachers of Spanish. The revered "mother" of the honor society idea awards her much-to-be desired key to third- and fourth-year students who have shown exceptional ability and devotion along scholarly lines. But many do not win the "key," for whom nevertheless the society has served as a stimulus; and they have been added to the group of potential scholars not merely on account of what inherent scholarly interest they had, but also, frankly, because of the desire to win the "key."

The idea of the honor society has spread rapidly, and some complain that "the campus is over-run with such." And there can perhaps be "too much of a good thing." Is there, then, room for the Spanish national honor society on the American college campus? The answer must be an individual, local one. Some departments write that they oppose the idea of "just another society." Some say that local antipathy is too great. Nevertheless during the last school year the following five institutions have requested charters: University of Southern California, University of Idaho, University of California (Southern Branch), Stanford University, and the University of Illinois, thus in one year doubling the number of societies which have since 1921 asked for charters from the Alpha Chapter, which was born in 1919 at the University of California. The others are: University of Missouri, University of Oregon, University of Maryland, Wooster College (Ohio), and the University of Texas. Of the eleven, only one has failed to reply to recent letters from national headquarters, and most of them send in enthusiastic reports of interest and activity, while the reports from the national jeweler indicates a steady demand for the insignia which are allowed the members.

Sigma Delta Pi (initials for the Greek words meaning: "Forward under the inspiration of Spain") has during the past year organized itself as a national society with a national executive secretary in charge of administration, under the guidance of the national honorary officers. Dr. E. C. Hills has accepted the honorary presidency, and the following have been nominated for honorary vice-presidents: Drs. J. C. Cebrián, A. M. Espinosa, J. D. Fitz-Gerald, and R. Schevill. All five of these eminent Spanish scholars are corresponding members of the *Real Academia Española*, of whom there are only fifteen in this country.

The Alpha chapter, which exists and thrives on a campus which is among the leaders in the country in the number of honor societies it supports, looks for recruits to two societies of the inclusive type, the *Círculo Español* and the

*Sociedad Cervantes*. These clubs meet for literary and musical programs, as well as games and conversation "exclusively" in Spanish, and their members look forward to admission to the honor society if they attain an average of 90 per cent in all Spanish courses in sufficient upper-division "units" or "hours." Nine are required, of which three (six in exceptional cases of seniors) may be in courses being taken at the time, if the instructor so recommends. The programs prepared by the honor society include not only those of a strictly scholarly and literary value, but those of a social nature, affording members the privilege of contact with cultured Spaniards and Spanish-Americans resident around the Bay. Recently a large bus was chartered to take 30 members to Stanford University to install the Kappa Chapter under the presidency of Aurelio M. Espinosa, Jr.; and not only were the initiation and intercollegiate banquet a source of inspiration to the members, but the long trip was conducive to much merriment as expressed in Spanish songs and parodies and chatter.

Although it is true that the Spanish National Honor Society must have its local ups and downs, depending on the relative interest of the officers and younger faculty, there seems to be no doubt but what there is a place on many a campus for a scholarly, carefully chosen group of Hispanophiles to carry on an intensive campaign in favor of high ideals and accomplishments in their chosen field of endeavor; and the writer, as *presidente cesante*, believes that the organization is proving of great value in finding and fostering Spanish scholars-in-the-making.

LEAVITT O. WRIGHT

UNIVERSITY OF OREGON  
EUGENE, OREGON

## SPANISH VICTOR RECORD NUMBER 19619

It is worth while perhaps to call to the attention of students and teachers of Spanish, Victor Record 19619 that contains two most interesting speeches by the king of Spain. On one side it contains *Saludo a las Repúblicas Americanas, por Su Majestad, el Rey de España, Don Alfonso XIII*, also *Marcha Real Española por la Banda Real, Cuerpo de Guardias Alabarderos*. On the other side the record contains *Alocución al Pueblo Español*, by Don Alfonso XIII, and music by the above-mentioned band. For best effect the speeches should be reproduced somewhat slowly. The words of the record are published below:

### SALUDO A LAS REPÚBLICAS AMERICANAS

¡Naciones de América, a vosotras que sois el más vivo testimonio de la grandeza de España, a vosotras que formáis entre todas el más glorioso Imperio espiritual de una raza, que ya era suma de razas diversas unidas por una fe, conquistadora de tierras y cielo con sus soldados y sus santos, sus doctores y sus artistas; floración todo ello de un pueblo que sabía elevar su espíritu sobre la pesadumbre de los días y la cerrazón de lo presente hacia un provenir justiciero!

A vosotras va mi saludo que bien quisiera refrendar algún día con mi presencia.

Deseo ferviente de mi corazón es el de visitar algún día esas tierras de América, pero la universal perturbación, consecuencia de la guerra europea y por ella atenciones perentorias de gobierno, impidieron hasta hoy la satisfacción de mi deseo que más se aviva porque al realizarlo será señal de paz en todo el mundo y para España de haber conseguido en tierras de Africa su propósito, que no fué nunca, fiel a sus tradiciones, la posesión de materiales territorios, sino abrir y asegurar nuevos caminos a la civilización y al progreso.

Si a conveniencias del momento se atendiera con apocado espíritu, quizás lograríamos la tranquilidad de hoy, pero en lo porvenir quizás también pudieran pedirnos estrecha cuenta por habernos desentendido egoístas del problema africano.

Vosotras, naciones de América, sois la mejor justificación de lo que pudo en su día parecer loca empresa al descubrir y conquistar un nuevo mundo.

¡Que la Historia, que es verdad y es justicia, traiga a nuestro espíritu la esperanza de grandezas futuras por las que debemos luchar con fe inquebrantable en los gloriosos destinos de España!

¡España, la designada por Dios como compartidora de su creación y misión de la fe cristiana, España, para quien no pudo haber mayor gloria que oírse llamar de tantos pueblos de América — La Madre Patria — Madre y Patria, las dos palabras más hermosas que pueden salir del corazón del hombre!

### ALOCUCIÓN AL PUEBLO ESPAÑOL

Nada valdrá la dádiva material para el aguinaldo del soldado si con ella no damos fe de presencia espiritual, de comunión patriótica, que dé a entender a los que allá combaten que España está con ellos y con ellos piensa.

Tanto como el valor militar importa en la guerra el valor cívico y sin éste aquél perdería todo su esfuerzo sintiéndose desamparado.

Levantemos los corazones; sea toda España ejército espiritual y que los desacuerdos políticos y sociales no lleven desfallecimiento a los que sólo por España luchan y sólo en España piensan al ofrendar su vida.

No es posible a los pueblos desentenderse de su pasado y mucho menos de su porvenir y España haría traición a uno y otro desentendiéndose del problema africano.

Enmendemos errores, prevengamos cuanto sea necesario para ahorrar vidas juveniles tan preciosas a España, pero sin mezquindad de espíritu, sin desaliento.

Sea esta ocasión del aguinaldo del soldado, con más razón que nunca, fiesta de familia, la familia española, por la que no pueda decirse con palabras del Evangelio: "¡ Ay, de la casa desunida !"

No hay adversidad que prevalezca sobre los pueblos que saben sobreponerse con alto sentimiento patriótico a los momentos más difíciles de su vida.

Dios ponga claridad en los que no perciban más que al enemigo cercano y se hallaran desprevenidos cuando les sorprenda el que juzgaron más remoto.

En la gran perturbación material y espiritual del mundo más que nunca ha de afirmarse el noble ideal del amor a la patria.

¡ Españoles, sea el aguinaldo del soldado nuestra fiesta de amor a España !

GUY B. COLBURN

STATE TEACHERS COLLEGE  
FRESNO, CALIFORNIA

## NOTES AND NEWS

### CHAPTER NEWS

**CHICAGO CHAPTER.**—At the dinner meeting, held at the Chicago Yacht Club on June 4, Miss Conchita Means gave a delightful *plática* on the subject of "Spanish Literature."

**LOS ANGELES CHAPTER.**—The regular spring meeting of the Los Angeles Chapter of the A.A.T.S. was held at Hollywood High School, Saturday morning, April 24, 1926. A program was presented, consisting of the following: Piano solo, Nita Cook; *Princesita*, Elia Urrea; address, "La Argentina," Esperanza Carrillo; piano solo, Adolfo Bley; Mexican dance by Maria Urrea, accompanied by Amanda Urrea. Mr. Shield, Acting Supervisor of Modern Languages in Los Angeles, announced that the "Modern Foreign Language Study" had asked that the California region take over the idiom count. Helpers were solicited for this work and a hearty response was given.

The following officers were elected for the year 1926-27. President, Esperanza Carrillo, Hollywood High School; Vice-president, Ruie A. Connor, Van Nuys High School; Treasurer, Nanette Aiken, La Fayette Junior High School. Following the adjournment the Chapter joined The Modern Language Association in the luncheon held in the school cafeteria.

**SAN JOAQUIN CHAPTER.**—The following program prepared by Mr. J. H. Bachman of the Modesto Junior College was given at the meeting in the Modesto Hotel: *Canciones*, students of the Senior High School; *La Muela de Juicio*, students of Junior College; *Canciones*, pupils of Junior High School; illustrated talk on Mexico, Mr. Bachman.

The last meeting of the San Joaquin Valley Chapter enjoyed a program prepared by the high schools near Fresno city. *Felicidad* and *Peña Huca* were presented by Mrs. Bertha G. Lampson of Central Union High School; *Canción, Mi Viejo Amor*, by Alice A. Peterson, Mrs. Signe E. Thompson, Kingsburg; *Uno de Ellos Debe Casarse* by Carlinga students, Mr. A. W. Churley; songs, *El Torcedor*, *La Golondrina*, Washington Union High School, Mr. W. H. Hunt; illustrated lecture, "Countries of Central America," Dr. Waterman, Fresno State College; *O Sole Mio*, Alice A. Peterson, Kingsburg; *La Perjura Habanera*, students of Tranquility High, Miss Rita Kimball.

The following officers were elected: President, W. H. Hunt; Vice-president, J. H. Bachman; Secretary-Treasurer, Judith Mitchell, of Fresno High School.

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### GENERAL EDUCATIONAL NEWS

**MISSOURI NOTES.**—The Graduate Faculty has recently voted to allow candidates for the Ph.D. to substitute a different language for French or German provided such substitution has the approval of the major advisor.

Dr. José Manuel Puig Casauranc, Secretary of Education of Mexico, is to deliver a series of lectures on "Journalism and Spanish-American History" at the University of Missouri. He comes as the Mexican representative in the exchange professorship which took Dean Walter Williams of the School of

Journalism to Mexico early this year. Dean Williams delivered twelve lectures on journalism to large audiences in Mexico, besides officiating in various ceremonies there. His lectures aroused great enthusiasm. Dean Williams has been made an honorary professor of the University of Mexico.

Sigma Delta Pi, the Spanish Scholastic Society, the Spanish Club, and Alpha Zeta Pi, the Romance Language Society, have had a highly successful year. Regular meetings have been held and interesting programs have been carried out. The considerable number of Spanish-American students at the University of Missouri this year has been an important factor in the success of these societies and their meetings.

Miss Mary E. Buffum, one of the teachers of Spanish at the University spent the summer in Mexico.

Professor and Mrs. J. Warshaw are now in Europe and will spend most of the time in Spain.

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Professor Owen of the University of Kansas gave courses at Stanford University during the summer session of 1926.

By a Royal Order, signed August 26, 1926, Professor Miguel Romera-Navarro, of the University of Pennsylvania, was appointed official delegate of Spain to the Fiftieth Anniversary Conference of the American Library Association.

Mr. Max A. Luria, for several years head of the Department of Spanish at De Witt Clinton High School, New York, has been recently appointed Assistant Professor of Spanish at the College of The City of New York. Mr. Luria is a charter member of our Association and the author of several Spanish texts.

Professor Antonio Heras, formerly of the University of Iowa, is now Professor of Spanish at the University of Southern California. He has recently published a novel, *La Sombra de la Ciudad*, that has attracted much attention both in Spain and in the United States.

Professor Roy E. Schulz, formerly of the University of Southern California, is now Professor of Spanish at Adelphi College, Brooklyn, N.Y.

Mr. Ernest H. Templin, of Stanford University, has been recently appointed Instructor in Spanish at the University of California, Southern Branch.

Dr. Antonio Garcia Solalinde, of the University of Wisconsin, gave courses in Spanish literature at the University of Chicago during the summer.

Dr. Leavitt O. Wright has been appointed Assistant Professor of Spanish at the University of Oregon.

Mr. Angel D. Aguerrevere has been recently appointed Assistant Professor of Spanish at Millikin University.

During the first week of May the students and teachers of the Spanish department of the New Mexico State College at Mesilla Park celebrated the Fiesta del Río Bravo under the leadership of Mrs. Elinor Robson. There were Indian and Spanish dances and a historical pageant representing the coming of Coronado and his *conquistadores* to New Mexico in 1540. In connection with this celebration there was held also a Southwestern Spanish Conference attended by teachers from New Mexico and Texas.

SPAIN.—Don Rafael Altamira has written a prologue to the translation of C. F. Lummis' work, *The Spanish Pioneers* which has appeared in Madrid under the title of *Los Exploradores Españoles del Siglo XVI*.

The death of Arturo Cuyás in Madrid some time ago was a loss to all interested in Spanish in this country. Señor Cuyás lived the greater part of his life in the United States returning to Madrid a few years ago where he lived in retirement owing to the increasing blindness from which he suffered after the appearance of his well-known Dictionary published by Appleton of New York.

A tercera edición, corregida y aumentada (302 pages instead of the 240 of the second edition) of the *Manual de Pronunciación Española* of Navarro Tomás has just appeared.

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#### MEDAL AWARDS FOR MAY-JUNE, 1926

TACOMA, WASHINGTON—The A.A.T.S. medal for excellence in Spanish was awarded in the Lincoln High School to Maurice Setzer, a senior.

BUFFALO, NEW YORK—Donald Dixon, a junior, was awarded the Association medal at Assembly in the L. J. Bennett High School.

HOLLYWOOD, CALIFORNIA—Medals were awarded William Thomas, Katherine Goede, and Walter Holtz in the Fairfax High School.

OAKLAND, CALIFORNIA—Melvin McReynolds, a senior in the Oakland Technical High School, was awarded the medal for distinction in Spanish. Out of a class of 280 he ranked highest.

TUCSON, ARIZONA—The medal for second-year Spanish was awarded to Charlotte Hatton.

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#### COOLIDGE FOR SPANISH

"THE SUN" BUREAU  
Washington, June 22

The Spanish language came in for consideration by President Coolidge in connection with a visit today from Señor Salomón, former Foreign Minister of Peru. The President, attracted by his fluent use of the English language, commented on the increasing familiarity of the people of the United States with the Spanish language. He said it was becoming quite general in use and a knowledge of the language had greatly aided him in the handling of affairs with the other American republics.

In the President's opinion it is vital to the proper development of our commercial interests and relations with the Latin countries to have the language fluently spoken. With this in view he has advised his son John to take Spanish at Amherst.

"THE SUN"

NEW YORK

### \$1,500 IN CASH PRIZES FOR HIGH-SCHOOL STUDENTS

A new annual group of prizes for creative work done by secondary-school students in the fields of literature, art, and civics has been announced by the publishers of the *Scholastic*, a national magazine for the high-school classroom. A total of \$1,500 will be awarded to successful contestants.

Four groups of major awards will be made for creative writing: (1) poetry; (2) short story; (3) essays; (4) dramatization. Another group of awards will be made for the best drawings or paintings by secondary-school students; and a special group for the best plan (formulated and executed by students) for concrete participation in the civic affairs of a community by students.

Numerous other minor prizes will be given for work done in connection with the annual student-written number of the *Scholastic*. The contests will close on March 20, 1927, and the awards will be announced in the student-written number of the *Scholastic* to be issued in April.

Dr. William M. Davidson is chairman of the Committee on the Scholastic Awards, which is composed of twenty prominent educators.

Because the prizes are for strictly creative work on the part of students, *no subjects are assigned* in any of the contests. The awards are being sponsored by the Pittsburgh Plate Glass Company. A pamphlet containing complete information, including rules and regulations, may be had on application to the *Scholastic*, Wabash Building, Pittsburgh, Pennsylvania.

### VALUABLE GIFT OF ARGENTINE BOOKS

By the courtesy of the Argentine government, the George Washington University Library has recently received a representative collection of some 160 bound volumes of Argentine literature.

This is an important gift. Its value to students of Argentine history and literature is great. Argentina by reason of its geographical position, its economic resources and its political and cultural development ranks high in importance among the countries of the western hemisphere, and its literature which so well reflects these conditions is of similar importance.

Among the important works contained in the collection are, in the field of history and politics, Mariano Moreno's *Doctrina democrática*, Bartolomé Mitre's *Historia de San Martín* and his *Arengas*, Sarmiento's *Facundo*, *Recuerdos de la provincia*, and *Educación popular*, José M. Estrada's *Lecciones sobre la historia argentina*, Sáenz Peña's *Derecho público americano*, Urién's *Mitre*, San Martín's *Correspondencia*, Salas' *Bibliografía del general San Martín*, González' *Manual de la Constitución argentina*, Matienzo's *Derecho Constitucional*, Alberdi's *Las bases*, Echeverría's *Dogma socialista*, Zinney's *Historia de los gobernadores*, and the works of Levene and of Cobos Daract on Argentine history.

Science is represented by the well-known works of Ameghino and by treatises and textbooks on mathematics, medicine, medical botany, and agriculture.

Of particular value and interest are the volumes on *belles-lettres* and linguistics. Among these the following are selected for mention: Garzón's *Dic-*



*cionario argentino*; Mitre's translation of Dante's *Divina Comedia*, the poems of Mármol, Andrade, Ricardo Gutiérrez, Obligado, Lugones, Capdevila, Franco, and Méndez Calzada; the works of Ricardo Rojas, the important anthology of Argentine poetry by Puig, the famous gaucho epic, *Martin Fierro*, by Hernández; the novel, which is becoming an important *genre* in Argentine literature, is well represented by Mármol's *Amalia*, Cané's *Juvenilia*, Cambaceres' *Sin Rumbo*, Quiroga's *El desierto*, Larreta's *La gloria de don Ramiro*, various works of Ángel de Estrada, Pagano's *El hombre que volvió a la vida*, and Nacha Regules and *El mal metafísico* and *La tragedia de un hombre fuerte* by Gálvez.

Criticism is represented by Oyuela's *Estudios literarios* and Rohde's *Ideas estéticas en la literatura argentina*.

In the collection are also found several works by the brilliant sociologist José Ingenieros and Mansilla's interesting and picturesque *Una excursión a los indios ranqueles*.

These volumes form a notable addition to the Hispanic collection of the University Library, and on the part of the donor they constitute a significant and generous contribution to the cause of inter-American understanding.

PHEBE M. BOGAN

TUCSON HIGH SCHOOL  
TUCSON, ARIZONA

## OBITUARY

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### GUILLERMO A. SHERWELL

On July 7, 1926, after a long and painful illness Dr. Guillermo Antonio Sherwell passed away. He was born in Paraje Nuevo, Vera Cruz, Mexico, June 5, 1878, the son of a Virginian of old English stock and a distinguished Mexican lady whose ancestors from Spain settled in Mexico soon after the Conquest. He and his brother Luis were registered by their father at the American Consulate in Córdoba as citizens of the United States. The young man of Spanish and North American blood was educated in the schools of Orizaba and the National University of Mexico. He was a brilliant student and in time took his degree of Doctor of Philosophy and Letters in that university. He was also a close student of law, especially in its international aspects, and this equipped him for the singular work he later accomplished in the United States. But the educational field early had a very strong appeal for him and his rise therein was remarkably rapid. Dr. Sherwell became professor of Psychology and the Science of Education in the normal schools of Jalapa, later professor of Spanish Literature and Dean of the Instituto de segunda enseñanza of Jalapa, then Director of the grammar and normal schools of Mexico City, and finally President of the Council of Education of the whole country.

He, like many other intellectual and idealistic Mexicans, found life difficult in revolutionary days. He was once arrested by Carranza troops and condemned to be shot. Through the aid of friends he was spirited away from prison the night before what was to be his final daybreak and managed to make his way to the border and into the United States.

Then began his notable career in this country in which he had never relinquished his citizenship. He taught in various institutions and finally became a teacher of Spanish in the Bay Ridge and New Utrecht High Schools of Greater New York, and was licensed as a First Assistant in Modern Languages, when in 1918 he accepted a call from the Inter-American High Commission of Washington to a post from which he rose to be in a short time the Secretary General. During the same period he was Professor of Spanish in the College of Georgetown University and head of the Spanish Department in the School of Foreign Service (organized in 1919) of that institution, a work for which he was admirably fitted and upon which he left the stamp of his remarkable genius for organization and teaching. Few knew as well as he, and none better, the problems of international relations between the United States and Pan-American countries, and none could prepare youth to handle such problems as could he.

So marked was Dr. Sherwell's diplomatic skill and his wide knowledge in such matters that he became a kind of *ex officio* and traveling ambassador of the United States to Spanish America. He was sent on many delicate missions to Spanish-American countries by the State Department at Washington. He

accompanied three cabinet officers on official visits to those countries, Secretary McAdoo of the Treasury, and Secretaries of State Colby and Hughes. He attended about a dozen Pan-American gatherings at Washington, Buenos Aires, Santiago de Chile, and Lima. He lectured in many Spanish-American universities, at the Institute of Politics in Williamstown, and at Pan-American Conferences. He was an authority in many international questions. His command of Spanish and English in equal degree made him especially helpful in gatherings where Anglo-Saxons and Spanish-Americans met. He spared himself not at all in his arduous duties, and his last official task was in connection with the reception of the Spanish-American journalists, though he was at that time a very ill man.

As a writer he distinguished himself as author of a history of Mexico in two volumes (in Spanish), a book of "Poesias," a life of Simón Bolívar and a volume on Antonio José de Sucre (both in English), and a large number of historical, biographical, and literary articles and monographs. He edited all the technical legal reports of the Inter-American High Commission.

Dr. Sherwell was a charter member of the American Association of Teachers of Spanish, a member of the Cosmos Club of Washington, the Catholic Club of New York, the Venezuelan Academy of History, the Ateneo of Lima, the Museo Social of Buenos Aires, the American Academy of Political Science, a corresponding member of the Hispanic Society of America, a member of the Pan-American Society of the United States, the American Historical Association, the Catholic Historical Association, the National Education Association, corresponding member of Royal Academies of History, Literature and Political Law of Spain, and of the Kappa Alpha Phi Fraternity of Georgetown University. The Venezuelan government bestowed upon him the highest rank of the Order of the Liberator.

In 1896 he married a Mexican lady of excellent family, Doña Luisa Velázquez. He is survived by two unmarried daughters, a son, William, and a brother, Luis, who is a teacher of Spanish in the Stuyvesant High School of New York City.

Funeral services were held in St. Matthew's Catholic Church of Washington by the Rev. Edmund J. Walsh, S.J., Vice-president of Georgetown University, whose eulogy of Dr. Sherwell was most eloquent and impressive. They were attended by high officials of our government and of Spanish-American governments, among them Minister Gresanti of Venezuela, Hon. Herbert Hoover, Secretary of Commerce and President of the Inter-American High Commission, Dr. L. S. Rowe, Director of the Pan-American Union, the entire Spanish-American diplomatic corps, a body of students from Georgetown University, and hundreds of his many friends.

Thus are told the simple facts about the life and death of Guillermo Sherwell, which make a record of which his friends and relatives may feel proud. But Dr. Sherwell cared nothing about a record. His only thought was to serve. He was the most unselfish man whom it has been my good fortune to know. The fire of his zeal to make North America and South America better known to each other, to make them indeed close friends, was inspiring to behold and to ponder on. His courage was unfaltering; his

modesty was genuine; he was an humble man at heart, one who sought the best in others and gave his own best to them; who thought fast and moved with circumspection; whose courtesy and consideration for others constituted a rare charm—a mixture of Spanish urbanity and Yankee kindness. He was a man marked by simplicity, dignity, deep religious feeling, and utter loyalty to his friends.

Well do I recall his participation in the organization of the society of Spanish teachers on October 21, 1916, in New York City, a group of thirty-one men and women, which that day formed the nucleus of the American Association of Teachers of Spanish. I was presiding as temporary chairman. In the discussion of plans which arose I noticed that a rather tall man of distinguished appearance asked for the floor at different times and made most apt and helpful remarks. He attracted me by his manner and his intelligence. We became friends after that meeting and remained close friends thereafter. And in the work begun that day, a work which daily grew and is still growing—propagation of the study of Spanish in the United States under the leadership of the American Association of Teachers of Spanish—Guillermo Sherwell had the deepest interest to the very last. Less than a month before he died I had a letter from him expressive of his continued interest in the Association's work. The dignity and at the same time the enthusiasm of the man, then ill indeed, shone forth as they always had in all our many relations with each other. It is well that it go on the record that none of our charter members was more hopeful, more helpful, more forceful than he in those early trying days of the Association. At different times he was President of the New York Chapter, Vice-president of the National Association and always ready with his wise advice to those members and officers who sought it. Not only is the loss of Guillermo Sherwell a sad blow to the Inter-American High Commission and the State Department and, therefore, to the best interests of the United States in its relations with Spanish America, but it is an especially heavy blow to our beloved society, the American Association of Teachers of Spanish.

He was a superb gentleman. He died while a comparatively young man, when his greatest work lay yet before him. But I believe he must have felt in his last moments what was expressed so well by Gutiérrez Nájera, that exceptional poet of the country in which he was reared and which he loved so much:

Morir cuando la luz triste retira  
Sus áureas redes de la onda verde  
Y ser como ese sol que lento expira:  
Algo muy luminoso que se pierde.

Morir y joven: antes que destruya  
El tiempo aleva la gentil corona;  
Cuando la vida dice aún: soy tuya,  
¡Aunque sepamos bien que nos traiciona!

LAWRENCE A. WILKINS

NEW YORK CITY

## REVIEWS

**Practical Spanish Grammar**, by Arthur Romeyn Seymour, Ph.D., and Ellen Smithers. Longmans, Green & Co., 1925. ix+230 pages.

The authors of this *Practical Spanish Grammar* have essayed, with considerable success, the difficult task of presenting the essentials of Spanish within the compass of 148 pages. They have courageously omitted fine points of syntax, for their evident purpose has been to emphasize what they consider the cardinal principles of the language, leaving many matters of detail to be acquired later. After all, this is the usual procedure, and elementary grammars differ among themselves mainly in the extent to which this abbreviation and selection is carried. This grammar endeavors to present the absolute minimum in thirty lessons. Among topics omitted are the Future Subjunctive, Past Anterior (Preterite Perfect), Augmentatives, and Diminutives.

Several commendable features of the book show the authors to be teachers who have profited by experience in the classroom. The lesson vocabularies are of reasonable length, each containing twenty-five to thirty common words. The Spanish-English exercises from Lesson IV onward and most of the English-Spanish exercises consist of connected discourse instead of isolated sentences, an advantage which pupils and teacher are quick to appreciate. The oral exercises are wisely constructed of short sentences, and are sufficiently extensive to afford considerable drill. The grammatical principles are clearly and succinctly stated, and no great knowledge of English grammar or grammatical terminology on the part of the pupil is assumed. The differences in the use of the Preterite and Imperfect tenses are especially well brought out (Lessons XI-XIII). The Subjunctive is presented rather early (Lesson XIX). The verb *gustar* is carefully and fully treated (p. 73) with copious examples, a feature for which all teachers will thank the authors. A few matters of detail which are presented in the footnotes in fine print would be more impressive on the body of the page; e.g., (p. 67, footnote 1): "The future of *haber* with a past participle forms the future perfect tense."

The appendix gives the conjugation of regular, radical-changing, and irregular verbs, lists of verbs requiring prepositions, numerals, and a good list of idioms and classroom expressions. The radical-changing and twenty irregular verbs are conjugated on the front and back fly leaves, making them thus unusually accessible. The irregularities are printed in red ink, a simple and desirable aid to the memory.

The average elementary textbook of Spanish presents the subject of pronunciation in a very unsatisfactory manner, and the grammar under discussion is one of the worst offenders in this regard. The whole matter (aside from syllabification) is presented in three scant pages, but the errors are not solely those of omission. In the second line of page 1 the pupil is told that "Both vowels and consonants are constant in sound. . . ." The approximation of Spanish *a* is given as in English *far* (which might be true in parts of New England) and *o* as *ou* in *thought*. All of the consonants are summarily treated in thirty-nine lines, and some of the statements would not be very helpful. For example, "*s* as in *rest*, but weakened so that there is no hissing sound."

Still, worse, "S never has the *z* sound as in *résumé*." One cannot expect the authors of an elementary text to append a whole manual of pronunciation, but surely the subject is worthy of sufficient space to give the learner real help and to avoid misapprehensions from which he will be likely to have a slow and painful recovery.

The book is attractively bound and clearly printed on good paper. Misprints are extremely rare.

N. B. ADAMS

FREDERICKSBURG, VA.

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**Obras Completas de Miguel de Cervantes Saavedra.** Edición publicada por Rodolfo Schevill y Adolfo Bonilla, Madrid, 1914-1925.

There does not exist an accessible edition of the complete works of Cervantes. Some sixty-two years ago there appeared the edition of Manuel Rivadeneyra, Madrid, 1863-64, the only attempt ever made to publish the complete works of Spain's greatest man of letters, in twelve large and expensive volumes, now very rare and obtainable at very high prices. It is in no sense a critical edition, the text and spelling of the original being treated rather arbitrarily. Some works are included that were never written by Cervantes.

This great and commendable task was again undertaken by Professor Schevill of the University of California, a specialist in the Spanish literature of the Golden Age,<sup>1</sup> in collaboration with the renowned pupil of Menéndez y Pelayo, the late Professor and Dean of the University of Madrid, Adolfo Bonilla y San Martín,<sup>2</sup> about twelve years ago.

Much, indeed, was to be expected from the collaboration of these two specialists, and by January of the present year, when the untimely death of don Adolfo in Madrid interrupted the joint labors of twelve years, fourteen of the eighteen volumes originally planned had been finished and published. In fact the complete works of Cervantes have already been published with the exception of the *Quijote*. This will be finished and published in four volumes by Professor Schevill, and a nineteenth volume, *Índice Alfabético de las Notas y Vida de Cervantes*, is also announced.

The fourteen volumes already published, and which as we have indicated include all the works of Cervantes with the exception of the *Quijote*, are the following:

*La Galatea*, tomos I y II, Madrid, 1914; *Persiles y Sigismunda*, tomos I y II, Madrid, 1914; *Comedias y Entremeses*, tomo I, Madrid, 1915; *Comedias y Entremeses*, tomo II, Madrid, 1916; *Comedias y Entremeses*, tomo III,

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<sup>1</sup> Among the outstanding publications of Professor Schevill in this special field are the following: "Persiles y Sigismunda," *Modern Philology*, Vol. IV, No. 1, 1906; "Heliodorus," *Modern Philology*, Vol. IV, No. 4, 1907; "Virgil's *Aeneid*," *Transactions of the Connecticut Academy of Arts and Sciences*, Vol. XIII, 1908; *Ovid and the Renaissance in Spain*, University of California Publications, 1913; *The Dramatic Art of Lope de Vega*, 1918; *The Life of Cervantes*, 1919.

<sup>2</sup> A brief account of the life and work of this great scholar by his colleague collaborator, and friend, Professor Schevill, appeared in *HISPANIA* for March, 1926, pages 126-28.

Madrid, 1918; *Comedias y Entremeses*, tomo IV, Madrid, 1918; *Comedias y Entremeses*, tomo V, Madrid, 1920; *Comedias y Entremeses*, tomo VI, *Introducción*, and *Poesías Sueltas*, Madrid, 1922; *Viage del Parnaso*, un tomo, Madrid, 1922; *Novelas Ejemplares*, tomo I, Madrid, 1922; *Novelas Ejemplares*, tomo II, Madrid, 1923; *Novelas Ejemplares*, tomo III, Madrid, 1925.

The editors have taken in all cases the first editions as the bases for the texts, taking advantage of all variants found in other editions, especially those printed while Cervantes was still living. The original spelling has been retained. Punctuation alone has been modernized. At the end of each one of the volumes there are complete linguistic, literary, and historical notes that make the edition most valuable for students and for the general public that reads Spanish. In these notes the editors have very judiciously considered and studied all the available criticism in Cervantes studies and have given us the last word in all disputable matters. Aside from the *Notas* each of the principal works has a long *Introducción* that gives a general, comparative estimate of the work as literature and as an interpretation of the philosophy of Cervantes and his time.<sup>3</sup> The long *Introducción* to the *Comedias y Entremeses*, tomo VI, is a veritable mine of literary and folkloristic bibliography and discussion. The reviewer has been especially impressed with the chapters dealing with the sources and diffusion of the *Pedro de Urdemalas* theme in dramatic and novelistic literature because it happens to be a theme in which he is greatly interested. There can be no doubt about the editors' suggestion that the *Pedro de Urdemalas* theme had its origin in the popular, picaresque tales and that there is a relation between the folktales and dramas and novels, although it does not appear at first sight.

When finished, this publication will be the only accessible edition of the complete works of Cervantes. That alone would warrant its publication. The four-volume edition of *Don Quijote* will undoubtedly be a more usable one than the somewhat bulky eight-volume edition of Rodríguez Marín published in the *Clásicos Castellanos*. The fact that the work has been done by two of the most distinguished modern Hispanists will make the publication one of the outstanding monuments of Romance scholarship and will furnish students and readers of Cervantes a handy, well-printed, and critically prepared edition of his complete works at a moderate price.

AURELIO M. ESPINOSA

STANFORD UNIVERSITY

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**Die Spanisch-Amerikanische Literatur in Ihren Hauptströmungen**, von Max Leopold Wagner. Leipzig-Berlin: B. G. Teubner, 1924. vi+82.

This, the first brief guide to Hispanic-American literature to be published in Germany, belongs to the series of *Teubners Spanische und Hispano-Amerikanische Studienbücherei* edited by Professor Fritz Krüger of Hamburg. In

<sup>3</sup> These problems and also matters of aesthetic interpretation are treated in the *Introducciones* somewhat in the way suggested by Américo Castro in his interesting study recently published, *El Pensamiento de Cervantes, Anexo VI de la Revista de Filología Española*, Madrid, 1925.

five short chapters entitled respectively "The Colonial Period," "Enlightenment and Classicism," "Romanticism," "The Modern Period," and "Conclusion," its author discusses the tendencies which have prevailed in the literature of Latin America during four centuries. In order to cover this range of time within the limited space of 63 pages, he has adopted a method which differs essentially from that of Menéndez y Pelayo and of Coester, whose works, of course, he has used. He has made no attempt at a systematic history of the literature of any one country; neither has he traced consecutively the development of any one literary *genre*. Instead, he has chosen to present without any particular regard to the country of their origin such works and writers as seem to him to be most representative of the literary current under discussion or most distinctively American. He has taken pains to emphasize throughout the book the native aspects of the literature.

In order that his readers may taste for themselves the American flavor of some of the odes and lyrics, Professor Wagner has included very satisfactory translations in German verse of the whole or parts of seventeen examples, whose Spanish originals he adds in an appendix.

On the whole, one feels that the book achieves its author's purpose. It is brief, interesting, and suggestive. It covers a large area with discernment. It should make the student eager to wander by himself down the main traveled roads of South American literature, whose direction it very clearly points out.

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# HISPANIA

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## THE MOORS IN EPIC RETROSPECT

AN ACCOUNT OF THE ATTITUDE OF SPANISH NARRATIVE POETS OF THE SIXTEENTH CENTURY TOWARD THE MOORS WHO HELD DOMINION OVER SPAIN IN PRECEDING CENTURIES.<sup>1</sup>

Several narrative poems deal with the Moors of the centuries between the first invasion of Spain and the capture of Granada. The following poems have received particular attention in this study:

*El León de España*,<sup>2</sup> by Pedro de la Vezilla Castellanos, Salamanca, 1586.

*Hechos del Cid*, by Diego Jiménez Ayllón, Alcalá de Henares, 1579 (first edition said to be Antwerp, 1568).

*Conquista de la Bética*, by Juan de la Cueva, Seville, 1603.

*Las Navas de Tolosa*, by Cristóbal de Mesa, Madrid, 1594.

*La conquista que hicieron los poderosos y católicos reyes don Fernando y doña Isabel en el reino de Granada*, by Duarte Díaz, Madrid, 1590.

There are also incidental references in the chivalric epics, such as Nicolás Espinosa's *Segunda Parte del Orlando*, Zaragoza, 1555, and Bernardo de Valbuena's *El Bernardo*, Madrid, 1624.<sup>3</sup>

The poems that describe the recovery of Spain by the Christians are records of a great national and religious achievement. The poets regarded the invasion of the Arabs in 711 as a punishment sent by

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<sup>1</sup> A study of the attitude of the Spanish narrative poets toward their contemporary enemies is published in the *Romanic Review*, XVI, 341-61.

<sup>2</sup> For complete titles of these poems, see the catalogue of epic poems by Cayetano Rosell in *B. A. E.*, Vol. XXIX.

<sup>3</sup> This poem was written many years before its publication. Cf. *Prólogo* in edition of *B. A. E.*, XVII, 140.

God for the sins of Rodrigo and his Gothic court.<sup>4</sup> They felt that the Christians expiated their errors through the eight centuries of at least partial subjection to the Mohammedans. Yet slow as was the process of recovery, its eventual success seemed, according to the poets, inevitable.<sup>5</sup> No effort by the Moors could stem the tide of Christian advance.

When two peoples, different in race and religion, live side by side in intermittent warfare for nearly eight hundred years, there is ample occasion for enmity and some occasion for mutual appreciation. So it is with the Moors and Spaniards. The material on the subject is abundant. In investigating we must remember that we are examining the testimony of imperialistic sixteenth-century poets, looking back complacently upon the successful issue of centuries of warfare with their bitterest enemies, once the rulers of the greater part of Spain. Among the accusations brought against the Moors of centuries preceding the sixteenth are cruelty, cowardice, envy, pride, and treachery. The charge of cruelty is particularly common in the poems that deal with the earliest periods of Moorish domination. Vezilla Castellanos describes the report of Moorish cruelty that spread through Spain immediately after the invasion:

Y así se pareció cuando ligera,  
Vino la fama a la ciudad famosa  
De las crueldades de la guerra fiera,  
Y furor de la gente victoriosa.<sup>6</sup>

Vezilla Castellanos recounts in detail the cruelties perpetrated by the Moors in the capture of the city of León.<sup>7</sup> The worst features of the capture were robbery, the profanation of sacred places, and the treatment of women. In the last cantos of *El León de España* we read an account of the rebellion of the Spaniards of León against the annual tribute of a hundred maidens that was laid upon them. The impression produced by a Moorish embassy that came to demand the tribute is thus described:

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<sup>4</sup> Cf. *El León de España*, Cantos XIII, XIV, XV; *Segunda parte del Orlando*, I, folio 1. This is a common interpretation of the meaning of the invasion.

<sup>5</sup> Cf. Command of God in *Las Naves de Tolosa*, Cantos I, II.

<sup>6</sup> *El León de España*, Part 1, Canto XV, folio 171, stanza 1. Spellings are usually modernized throughout this paper, because the author has been obliged to use in some cases early editions and in others modern editions.

<sup>7</sup> *Ibid.*, Part 1, Canto XVI.

Oída por el Rey tan ambiciosa  
 Embajada, cruel, y deshonesta,  
 Descortés, atrevida, jactanciosa  
 Y en todo punto de soberbia puesta.\*

Valbuena says that God handed Spain over to Moorish cruelty:

Este reino entregó al furor tirano  
 De la mahometana rabia interna,  
 Que con natural odio y pecho osado  
 Tanta cristiana sangre ha derramado;†

Mesa makes some emphatic remarks about the cruelty of the Moors:

Iban de nuestra sangre tan sedientos,  
 Que por beberla ya bebían los vientos.‡

In poems dealing with the later years of Moorish sovereignty in Spain there is not so much complaint against Moorish cruelty because the Moors then occupied the weaker position and devoted themselves to the defense of their territory. With inconsiderable exceptions the Moors and the Turks were the only enemies the Spaniards accused of cowardice.<sup>11</sup> With respect to the Moors this tendency is most apparent in Ayllón's account of the victories of the Cid and in Cueva's descriptions of the conquest of Seville.<sup>12</sup> Even here accusations of cowardice are not particularly emphatic, nor are they consistently made. Tributes to courage on the part of Moorish individuals are perhaps more striking than the charges of cowardice.

Charges of overweening pride or ambition are brought against the Moors in some of the poems dealing with early periods. Mesa attributes to the Moorish king of Granada before the battle of Navas de Tolosa the desire for universal monarchy, in spite of the sad examples of Alexander and Caesar. In the council of war this monarch shows himself so arrogant, confident, and bold that he is rebuked by an elderly Moor of great wisdom. Of course Mesa is speaking through the mouth of this cautious adviser.<sup>13</sup> A similar idea is contained in the poem of Vezilla Castellanos.<sup>14</sup>

\* *El León de España*, Part 2, Canto XXIV, folio 300, stanza 3.

† *El Bernardo*, Canto IV, stanza 34.

‡ *Las Navas de Tolosa*, Canto III, stanza 13.

<sup>11</sup> Cf. article in *Romanic Review*, already cited.

<sup>12</sup> Cf. *Hechos del Cid*, Cantos VII, XV; *Conquista de la Bética*, Canto VI.

<sup>13</sup> *Las Navas de Tolosa*, Canto V, stanzas 47 ff.

<sup>14</sup> *El León de España*, Part 2, Canto XX, folio 238, stanza 6.

Treachery is ascribed to the Moors by Duarte Díaz :

Tenía tregua el alto Rey Fernando  
 Con el Rey de Granada su vecino,  
 Y la real palabra sustentando  
 No molestó ya más al sarracino.  
 Pero el enemigo no mirando  
 El pacto, que se tiene por divino,  
 A Zahara tomó, y su fortaleza,  
 Ejecutando una mortal crueza.<sup>15</sup>

The qualities of cruelty, cowardice, ambition, and treachery, just noticed, do not form a particularly distinctive indictment against the Moors. When we look further we find abundant signs of the bitterest political and religious feelings on the part of the Spaniards directed peculiarly against the Moors. These feelings are the natural results of racial friction of centuries. Epithets of a derogatory nature are everywhere found. Some of the more common ones are *vil gente*, *gente infiel*, *canalla*, *gente perra*. The following lines are attributed by Ayllón to a Moor who is commenting on certain deeds performed by the Cid, although at the time he is unaware of the Cid's identity :

Y no puedo creer que moro sea  
 Quien tanto daño en mí y los otros hizo,  
 Pues quien la espada en tal quisa meneó  
 Y nuestro esfuerzo y gran valor deshizo,  
 En moros pocas veces creo se vea.<sup>16</sup>

The principal basis for Spanish hatred and contempt of the Moors is probably religious ; next to that, and also very important, is the anger felt against intruders who had so long exercised political control over Spain. Providence, which ordained the reconquest, at times was supposed to have interfered actively in events on behalf of the Spaniards. Thus Ayllón describes the intervention of Santiago at the siege of Coimbra. The saint says :

"Con ellos me hallo y soy primero  
 En constreñir al pópulo pagano."<sup>17</sup>

Mesa narrates that God sent the angel Raphael to persuade the Spanish king to undertake the campaign that ended in the victory of Navas de Tolosa.<sup>18</sup>

<sup>15</sup> *Granada*, Canto I, folio 2, stanza 4.

<sup>16</sup> *Hechos del Cid*, Canto I, stanza 8.

<sup>17</sup> *Ibid.*, III, 4.

<sup>18</sup> *Las Navas de Tolosa*, Canto I, stanzas 11-16.



In the Christian reconquest of Spain we have all the elements—racial, political, religious—that produce hatred. In no respect is this clearer than in the admission by the Spanish poets of frightful cruelty perpetrated by the Christians in their advance. Ayllón describes the conduct of war by the king of Castile *a sangre y fuego*.<sup>19</sup> He depicts the Cid's manner of making war as follows:

Corrióle con furor toda la tierra  
Que ya de verle estaba amedrantada,  
Tan crudamente hizo aquella guerra  
Que mucho su persona era dudada.<sup>20</sup>

Vezilla Castellanos describes the sack of León by the Spaniards.<sup>21</sup> Cueva speaks frankly of the conduct of the Spaniards after the capture of Jaén:

Usando de la libre preeminencia  
De la milicia, que en llegando a efeto  
Ni guardar ley sabe, ni tener respeto.<sup>22</sup>

The most powerful descriptions of Spanish cruelty are contained in Díaz's poem on the capture of Granada:

Y ya permite el Rey expresamente  
Que se maltrate la contraria gente.<sup>23</sup>

The following verses from the mouth of Queen Isabella argue her agreement with the policy of terrorism followed by Ferdinand:

Una carta la Reina le escribía  
Suplicándole mucho que no deje  
La tala de la dulce y rica vega  
O que de alguna villa no se aleje  
Hasta que della a Marte dé la entrega:  
Y que en estilo desbarate y aqueje  
(En tanto que el verano no se llega)  
Al tímido infiel, que no resista  
Para el año que viene la conquista.<sup>24</sup>

<sup>19</sup> *Hechos del Cid*, Canto XXII.

<sup>20</sup> *Ibid.*, Canto XX, stanza 15.

<sup>21</sup> *El León de España*, Part 2, Canto XXIII, folio 284, stanza 2.

<sup>22</sup> *Conquista de la Bética*, Canto IV, page 103, stanza 2 (the references to Cueva's poem are to the edition in Volumes XIV and XV of the *Poesías Castellanas*, Madrid, Imprenta Real, 1808).

<sup>23</sup> *Granada*, Canto I, folio 3, stanza 2.

<sup>24</sup> *Ibid.*, Canto V, folio 54, stanzas 4-5.

These admissions of Spanish cruelty in the reconquest are simply a few examples selected from a great many. To the poets a policy of frightfulness against the Moors seemed to be logical, probably partly because of hatred and partly because severity brought results. There is little indication that the authors had any fault to find with the methods of Spanish leaders. When they wished to show another side of the picture, they cited an act of generosity or clemency, but there is nothing to lead us to believe that they disapproved a blood-thirsty spirit as the inspirer of warfare against the Moors. In this attitude we find a reflection of the peculiarly bitter religious and political hatred between Moors and Spaniards. Direct statements of hostility on religious grounds are numerous. The following are fairly typical expressions:

"Contra la horrible gente del malvado  
Profeta:"<sup>25</sup>

.....  
"Muera en su yerro, muera, y no se tenga  
Piedad de aquel a quien el cielo culpa,  
Venguen la ofensa que se hace a España  
Armas, fuego, furor, rabia, ira y saña."<sup>26</sup>

.....  
"El Rey se puso en pie y tomó el camino  
De la mezquita, a quien la falsa Secta  
Tenía inmunda con el uso indigno  
Del sacrificio al pérfido Profeta:  
Lugar que sería presto del divino  
Y verdadero culto, y la perfecta  
Ley del sacro Evangelio pregonada.  
Por el que al mundo la dejó enseñada."<sup>27</sup>

Valbuena occasionally inserts a derogatory remark about Moham-  
medanism.<sup>28</sup> Mesa puts in the mouth of the Archbishop of Toledo  
the following words:

"Que es lástima que aquestos Ismaelitas  
Con tanta furia, y tanto desacato  
Asuelen las iglesias, las ermitas,

<sup>25</sup> *Conquista de la Bética*, Canto I, page 6, stanza 2.

<sup>26</sup> *Ibid.*, Canto III, page 79, stanza 1.

<sup>27</sup> *Ibid.*, Canto VI, page 141, stanza 2.

<sup>28</sup> Such as "De su Alcorán y secta mal nacida," *El Bernardo*, Canto XII, stanza 58.

Y quemén los altares cada rato :  
 Y en ellas edifiquen sus mezquitas  
 Y nos toquen por puntos a rebato."<sup>29</sup>

The following stanza from Valbuena contains a scathing indictment of the Moorish people:

Éste es el negro humo que compuso  
 La falsa secta que nació en Arabia ;  
 El que soñó el alquimia, y el que puso  
 En los amores la celosa rabia ;  
 El que al mundo sacó y vendió el abuso  
 Que con lisonjas de oropel enlabia ;  
 El que inventó privanzas y favores,  
 Y en la corte el barniz de aduladores."<sup>30</sup>

After considering such examples of extreme hatred it might seem illogical to expect to find many instances of good feeling, of appreciation, or of admiration. However, despite the prevailing tone of bitter hostility, there are a surprising number of such instances. They are really inevitable, because during eight centuries of contact the two races must necessarily develop certain feelings of mutual respect. First, we notice attempts on the part of the poets to describe the sentiments or the motives of the Moors through speeches put into the mouths of Moorish leaders. Sometimes the attempted reproduction of the Moorish viewpoint is charitable, while at other times it is the reverse; on a few occasions it is meant to be simply historical. Thus Ayllón tries to show the religious faith of the Moors in the following words spoken by the king of Algeciras:

"Sabéis que quien aquí la muerte toma,  
 Su alma va a gozar derechamente  
 Al seno muy alegre de Mahoma,  
 Quedando acá su fama permanente."<sup>31</sup>

These verses express a neutral attitude. Mesa essays to describe, through the words of a timid old Moor, the feelings of fear inspired in the Moors by the Spanish advance:

"Haciendo a toda edad y sexo injuria ;  
 El aire y sol en humo y polvo envuelto  
 La saña, y luto, el robo, la luxuria,

<sup>29</sup> *Las Navas de Tolosa*, Canto I, stanza 46.

<sup>30</sup> *El Bernardo*, Canto III, stanza 193.

<sup>31</sup> *Hechos del Cid*, Canto XXI, stanza 71.

Todo era confusión, todo era estrago,  
Infierno en fuego, el suelo en sangre lago."

"Que no perdona el bárbaro coraje,  
Edificio gentil, noble linaje."

"Ni hay quien lástima, ruego o sospiro oya,  
Antes esto su fiesta solemniza;  
Ni así Nerón en Roma, o Pirro en Troya,  
Como el campo Cristiano el fuego atiza."<sup>32</sup>

The verses just quoted constitute in reality an indictment of the Christian method of carrying on warfare, although Mesa probably did not so intend them.

There are various specific instances of chivalrous acts and of alliances between Spaniards and Moors. Ayllón indicates Moorish hospitality in the treatment accorded to the fugitive Alonso of León by the Moorish king of Toledo.

Mas como la virtud en él tenía  
(Aunque era Moro el Rey) tanta cabida,  
No quiso por aquella villanía  
Quitar a un tal varón allí la vida.<sup>33</sup>

Valbuena devotes a great deal of space in his poem to the Moor Ferragut. Although somewhat inclined to yield to fleeting passions, Ferragut has most of the good qualities of a knight errant. He is brave, generous, loyal, and noble, and is friendly to Christians. Valbuena refers to him as *el moro leal*.<sup>34</sup> In another passage Valbuena eloquently describes the friendship between the Moors, Celedón and Serpilo, and he narrates how Serpilo gave up his life beside his friend rather than escape when he had the opportunity:

Oh heroico ejemplo de amistad divina,  
Aunque en bárbaros pechos descubierta.<sup>35</sup>

Espinosa, writing about Bernardo del Carpio, and Ayllón, writing about the Cid, introduce instances of sincere friendships between individual Moors and Spaniards.<sup>36</sup> Ayllón pictures the state of affairs

<sup>32</sup> *Las Navas de Tolosa*, Canto III, stanzas 15, 16, 20.

<sup>33</sup> *Hechos del Cid*, Canto V, stanza 93.

<sup>34</sup> *El Bernardo*, Canto VII, stanza 172.

<sup>35</sup> *Ibid.*, Canto VIII, stanza 207.

<sup>36</sup> Cf. *Segunda parte del Orlando*, XXXIV, 172, 7; *Hechos del Cid*, Canto III.

in which regional rather than racial wars were fought; Moors and Christians might be found fighting in one army against Moors and Christians in the other. It was a matter of course that among the followers and vassals of the Cid should be found Moors. These circumstances are of course historical.

Valbuena and Ayllón also trace the adventures of noble, but often unfortunate Moorish maidens.<sup>37</sup>

Cueva ascribes to Fernando el Santo the following lines, addressed to a Moorish lover:

Que aunque de ley contraria de la nuestra  
Sentimos con piedad tu acacimiento.<sup>38</sup>

Vezilla Castellanos represents Orpas as offering peace to Pelayo on condition that he render obedience to the Moorish king:

"Porque el general nuestro con benigno  
Pecho dará perdón universal,  
Como deis la obediencia al valeroso  
Ulid su rey monarca poderoso."<sup>39</sup>

In another canto Vezilla refers to the adventures in León of the Christian maiden, Ana, who says, after referring to the hardships of the women of León:

"Aunque mientras Tarif aquí su asiento  
Tuvo, mi libertad me fué guardada,  
Con gran respecto y blando tratamiento,  
Y con lealtad en bárbaro no hallada."<sup>40</sup>

It has been mentioned that to the Mohammedans alone do the Spanish poets ordinarily ascribe cowardice. It must now be added that many examples of Moorish bravery are adduced. Knights errant like Ferragut could not fail to be courageous, and there is no need to linger over their deeds. Bravery in less conventional and more strictly Moorish types is more impressive. Thus Cueva describes the courage of a Moorish priest who throws himself into the flames in the belief that his sacrifice will save his country.<sup>41</sup> Cueva pays

<sup>37</sup> Cf. *El Bernardo*, Cantos VI, VII, VIII, etc.; *Hechos del Cid*, Cantos XVI-XIX.

<sup>38</sup> *Conquista de la Bética*, Canto I, page 41, stanza 3.

<sup>39</sup> *El León de España*, Part 2, Canto XX, folio 242, stanza 3.

<sup>40</sup> *Ibid.*, Canto XXIII, folio 285, stanza 3.

<sup>41</sup> *Conquista de la Bética*, Canto III.

tribute also to the valor of the governor of Jaén, who, when directed to surrender the city to the Christians, addresses his king as follows:

"Yo te hice, señor, pleito homenaje  
De guardarte a Jaén y defendella,  
De morir o sufrir cualquier ultraje,  
Antes que pie Cristiano entrase en ella;  
Y ha servido esta fe y este coraje  
Los riesgos, hambres, y el morir por vella  
En poder tuyo."<sup>43</sup>

Vezilla Castellanos recognizes magnificent bravery in the Moors who attacked León.<sup>43</sup> In another passage Vezilla pays generous tribute to the friendship and bravery of two young Moors, Cimbro and Zulema.<sup>44</sup> Mesa attributes courage to the king of Granada in the face of unfavorable omens regarding the outcome of the approaching struggle with the Christians.<sup>45</sup>

Again in the tenth canto of his poem Mesa describes the bravery of the Moors in spite of supernatural warnings of approaching defeat. In these instances it is difficult to determine the exact intention of the Spanish poets. On the one hand it is obvious that only brave men can persist in a struggle despite divine notification of disaster; on the other hand, there is an element of sacrilege in obstinacy and resistance to the decrees of Providence. The attitude of Mesa probably represents a mixture of feelings—the recognition of Moorish valor coupled with religious prejudice.<sup>46</sup>

Even in Duarte Diaz's account of the fall of Granada, when Moorish fortunes had sunk to a very low ebb, there is some recognition of bravery in individuals. The Moorish governor of a town, when advised to surrender on the best terms that he can secure, indignantly rejects the idea:

"Gritando no permita ni fortuna  
Ni lo quiera Mahoma, a quien ofende  
La Castellana gente, que ninguna  
Manera de partido yo resciva  
Que primero no arda en llama viva."<sup>47</sup>

<sup>43</sup> *Conquista de la Bética*, Canto IV, stanza 99.

<sup>44</sup> Cf. *El León de España*, Canto XV, folio 174, stanza 3.

<sup>45</sup> *Ibid.*, Canto XXI, folio 250.

<sup>46</sup> *Las Navas de Tolosa*, Canto II, stanza 78.

<sup>47</sup> Cueva describes a similar case in his *Conquista de la Bética*, Canto VI, page 135, stanza 1. Such situations are not uncommon in epic poetry.

<sup>48</sup> *Granada*, Canto V, folio 51, stanza 5.

Perhaps the most striking evidence of a generous feeling toward the Moors is the appreciation of their grief when they are forced to leave the beautiful cities of Andalusia. When Seville is captured, 100,000 Moors are ordered to leave the city and to repair to Africa. The poet Cueva must have appreciated the suffering and grief entailed by this requirement, when he put in the mouth of the Moorish maiden, Alguadaya, the following apostrophe to Seville:

"¡Ay, Sevilla, del mundo amparo y gloria,  
Albergue de Alá santo! en paz te queda,  
Queda en segura paz, déte victoria  
El Hado, y vida que a la edad preceda.  
Vivas sin que se acabe tu memoria,  
Y el cielo en privilegio te conceda  
Contraria suerte de la suerte nuestra,  
Cual en tu largo asedio se nos muestra."<sup>44</sup>

The Moors beg the Spanish king to extend the time limit for their departure:

"Que su alteza remedie la miseria  
En que se ve esta gente miserable,  
Y un mes le dé para que haga feria  
De sus bienes y caso lamentable:  
Y luego la ciudad de toda Hesperia  
La más rica y del mundo más loable,  
Desocupada quedará de aquellos  
Que sigue el cielo, y deja Alá ofendellos."<sup>45</sup>

The grief occasioned by the loss of Seville is paralleled by the feelings aroused at the thought of losing Granada. In anticipation of this event a Moor recites the following lamentation:

"O infeliz Granada, ya se llega  
El miserable fin de tu nobleza,  
Y tu fiero destino, ya te entrega  
A duro yugo de inmortal tristeza.  
Y la divina mano ya te niega  
El gozar de tu honra, y tu riqueza,  
Y sobre tu corona y alta silla  
Veo puestas las armas de Castilla."<sup>46</sup>

The references collected in this paper represent the attitude of a proud, imperialistic people toward a defeated enemy. This attitude

<sup>44</sup> *Conquista de la Bética*, Canto XXIV, page 341, stanza 3.

<sup>45</sup> *Ibid.*, Canto XXIV, page 323, stanza 4.

<sup>46</sup> *Granada*, Canto I, folio 7, stanza 5.

involves a feeling of superiority, much religious, political, and racial hatred, and considerable contempt. It involves also some appreciation for valor, virtue, and misfortune in the enemy. Some of the references are more or less historical, others are perhaps only the conventions of epic poetry of the Renaissance, but on the whole they seem to reflect the disposition of mind just outlined. They supplement, perhaps in a more systematic way, the attitude found in other branches of literature—in the ballads, in history, and in prose fiction.

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## CANTOS POPULARES ESPAÑOLES<sup>1</sup>

Interesante trabajo ha sido estudiar los cantos españoles coleccionados por Rodríguez Marín,<sup>2</sup> pequeños poemas llenos del sentimiento de una literatura muy nacional, y al mismo tiempo variada y rica; y trabajo muy provechoso ha sido examinar las costumbres, los pensamientos que se encuentran en los pueblos, las acciones morales que impelen a la gente, y el temperamento nacional de la lengua; trabajo bastante difícil sería, y digno de mucho estudio; esto lo he visto bien claramente después de hacer este pobre y pequeño trabajo mío.

En los años de 1871 y 1872 cuando Rodríguez Marín tenía sólo diez y seis años, más o menos, llegó a sus manos un ejemplar de la colección de poemas populares de Lafuente y Alcántara<sup>3</sup> y la lectura de él, nos dice, le hizo notar la falta de muchos cantares comunes de su pueblo natal, Osuna, y se le ocurrió la idea de recoger algunos cantares de los de Osuna y publicarlos. Pocos meses después poseía mil quinientas coplas inéditas; entonces examinaba las de otras colecciones interesantes, resultando en que tenemos ya más de ocho mil cantos populares publicados en 1882.

Los cantos populares, así como los romances, se consideran en todos los países cultos como importantísimos elementos para el estudio de la gente primitiva que, nacidos en los siglos anteriores, adquieren poco a poco notable desarrollo. El espíritu nacional del *Folk-lore*, que es tan rico en España, se alimenta de todas las tradiciones del país que se expresan en los cantos y romances conocidos y cantados por todos.

En la obra de Rodríguez Marín hay una clasificación buena y cronológica empezando con las coplas de cuna y rimas infantiles y avanzando hasta las que tratan del amor y finalmente a las sentenciosas y morales de la edad madura. Si tratásemos de averiguar cuál es el aspecto general de estos cantos, sin considerar la variedad de los asuntos, diríamos que se distinguen por su espíritu nacional, por su tendencia un poquito sentimental pero siempre sincera y seria, por

<sup>1</sup> A paper read at the Juegos Florales of Kansas held on May 5, 1926, at Baldwin, Kansas.

<sup>2</sup> *Cantos populares españoles*, 5 vols., Sevilla, 1882-1883.

<sup>3</sup> *Cancionero popular* recogido por Emilio Lafuente y Alcántara, Madrid, 1865. 2 vols.

la falta de lo fantástico que nunca ha sido característico de los españoles en su verdadera literatura popular.

Cada canto es un pequeño documento de la sabiduría sencilla y directa:

El secreto de tu pecho  
No lo digas a tu amigo;  
Que si la amistad le falta,  
Será contra tí un testigo.

La vecina de enfrente  
Mira mi casa;  
Pero no ve la suya,  
Que se le abraza.

Vemos también en el famoso pensamiento de Calderón de la Barca el origen en un canto popular:

Se lamentaba un sabio  
De su miseria,  
Y al campo ha salido  
A comer yerbas.  
Volvió la cara  
Y vió que otro comía  
Las que él dejaba.

Bien claro se nos dice que

Amor que pasa de un año  
Olvidarlo no es razón;  
Porque llegan las raíces  
Hasta el mismo corazón.

El estilo de unos es grave, de otros es crudo y poco áspero—el ritmo de éstos no es bueno; pero hay otros tan perfectos en cuanto al ritmo musical y agradable y al sentido que mucho valen la pena de aprenderlos de memoria:

¡Ay de mí, qué triste estoy  
Y triste siempre estaré!  
Yo nací para estar triste  
Y triste me moriré.

. . . . .  
Todas las mañanas voy  
A la orillita del mar  
Y les pregunto a los olas  
Si han visto a mi amor pasar.

. . . . .

Desde que te ausentastes,  
 Sol de los soles,  
 Ni los pájaros cantan  
 Ni el río corre.  
 ¡Ay, amor mío!  
 Ni los pájaros cantan  
 Ni corre el río.  
 Tristezas me ponen triste;  
 Tristezas salgo a buscar,  
 Para ver si con tristezas,  
 Tristezas puedo olvidar.

. . . . .  
 Dentro de mi pecho tengo  
 Una escalera de plata;  
 La suben los desengaños  
 Y los amores la bajan.

Los sujetos son muchos y se distinguen no en ideas altas y fantásticas sino en el noble espíritu nacional que armoniza todo; se pueden ver las luchas del amor, la entereza de la gente, los celos y las quejas que vienen durante la ausencia, las penas y los desdenes, y finalmente la reconciliación y el matrimonio. Hay cantos de consejo amatorio, sentenciosos, fiesta y baile y los hay jocosos y satíricos y también religiosos. Hay muchas metáforas de energía y de sencillez a veces infantil: "la ausencia de ti es ensayo para la muerte," y "el único consuelo es la muerte," y "las olas del mar se llevan a mi amante."

Sin embargo en medio de los más profundos se halla siempre el ingenio fecundo y jocosos:

Las penas que pasa un perro  
 Cuando le cortan el rabo,  
 Esas mismas pasé yo  
 Cuando de ti me apartaron.

También

No sé como no estoy loco  
 Con esta pena que tengo;  
 Que me ha puesto tu querer  
 Tonto, sordo, mudo, y ciego.

Estaba un mudo cantando  
 Y un sordo le estaba oyendo,  
 Y un ciego estaba mirando,  
 Y pasó un cojo corriendo.

En un lugar, no sé dónde,  
 Hay un yo no sé qué santo,

Que en rezando no sé qué  
Se gana yo no sé cuánto.

La primera vez que te vi,  
No hay duda que te miré;  
Y si no estabas sentado,  
Era que estabas de pie.

El amor del estudiante  
Es un amor muy profundo;  
Es como la leña verde;  
Poca lumbre y mucho humo.

Lo cómico y festivo se ve en este:

¡ Válgame Dios, Madama,  
Qué ausente vives!  
Si hay papel en tu tierra  
¿ Por qué no escribes?

Y dentro de pocos días se puede imaginar esta respuesta:

Porque mi letra no ves,  
Piensas que de ti me olvido;  
Y en el fondo de mi pecho  
A cada instante te escribo.

Tres veces cogí la pluma;  
Tres veces cogí el tintero,  
Tres veces se me cayó  
El corazón en el suelo.

o "que no te he escrito porque llorando por ti las lágrimas en mis ojos no me permiten ver el papel."

Estos representan las gentes del pueblo en todos sus modos tal como son, tristes, hábiles, brillantes, serios, y amantes.

Sin vida estoy por vivir  
La vida que estoy viviendo;  
Pues vivo, y no sé si vivo  
Porque más que vivo, muero.

Donde hay amor, hay celos; así tenemos en la segunda parte de la colección muchos poemas que pintan la duda, las quejas, y los celos de los amantes. Muchos jóvenes embarcan en la nave de Amor, que muchas veces es tirana, y desembarcan en el puerto del Desengaño.

Me dicen que a otro quieres,  
Pero lo dudo;  
Que mujer tan amante  
Fingir no pudo.  
Pero te advierto  
Que deseo con ansia  
Saber si es cierto.

Quisiera abrir en tu pecho  
Una pequeña ventana  
Para ver tu corazón  
Con quien comunica y trata.

Tengo celos del aire  
Que da en tu cara;  
Si el aire fuera hombre  
Yo lo matara.

"¡Yo te adoro!" una noche  
Dije dormido  
Y desperté celoso  
De haberme oído.

Si me quieres a mi solo  
Dame un vaso de amor lleno;  
Pero si quieres a otro,  
Dame un vaso de veneno.

Se ve en éstos un poco de ironía:

Si usted me quiere escribir,  
Yo le diré donde vivo:  
En la calle de Firmeza,  
Donde usted nunca ha vivido.

Ayer me dijiste que hoy,  
Y hoy me dices que mañana,  
Y mañana me dirás:  
—Ya sé me quitó la gana.

Si quieres que yo te diga  
La pura de la verdad,  
Mucho tienes de bonita;  
Pero más de vanidad.

Tú me dices que estoy loco;  
Yo te confieso que sí;

Que si loco no estuviera,  
¿Cómo te quisiera a tí?

Que sí, que no, que sería,  
Que hoy, que mañana, que ayer,  
Que ahora, que luego, que cuando . . .  
¿Quién diablos te ha de entender?

A pesar de los celos, siempre es cuestión importante la del hambre:

Si el comer poco es salud,  
Como dice aquel refrán,  
Los pobrecitos soldados,  
¡Cuántos años vivirán!

Un estudiante tunante  
Se puso a pintar la luna  
Y del hambre que tenía,  
Pintó un plato de aceitunas.

Los que tratan de odio son pocos porque el puro odio no se halla en los corazones españoles. Puede haber celos pero no hay odio. Los pocos que revelan un alma traidora son de origen gitano.

Hay muchos inspirados por la desconfianza que son también viviente expresión del espíritu nacional, y la manera de expresar las ideas tan sutilmente los hace pequeños monumentos primitivos.

A todos les da claveles  
La morena de la plaza;  
A todos les da claveles,  
Y a mí me da calabaza.

Yo me enamoré de noche  
Y la luna me engañó;  
Otra vez que me enamore,  
Será de día y con sol.

No pienses que te quiero  
Porque te miro a la cara;  
Que muchos van a la feria  
A ver y no compran nada.

A las coquetas no les importa nada porque si una puerta se cierra, ciento se les abren, y no piensan en el que dice:

Niña de los veinte novios  
Y conmigo veintiuno;  
Si todos son como yo,  
Te quedarás sin ninguno.

El amor para la mujer no es la única cosa en que piensa el hombre :

Yo he visto a un hombre llorar  
En la puerta de un estanco . . .  
¿Que también los hombres lloran?  
—Cuando no tienen tabaco.

Después de los desdenes vienen las penas en el libro y en la vida.  
Hay muchísimos que cantan de las penas. ¡ Más de cien páginas !

Ni contigo ni sin ti,  
Tienen mis penas remedio ;  
Contigo, porque me matas ;  
Y sin ti, porque me muero.

Dicen que las penas matan  
Yo digo que no y que no ;  
Que si penas mataran,  
Me muriera yo.

Si me encuentras en la calle,  
No me debes conocer ;  
Que estoy hecho un esqueleto,  
De pensar en tu querer.

El amor es un algo indefinible ; nadie sabe de donde sale ni a donde llega. Se le compara a todo lo que parece inspiración del momento—es un pescado con muchas espinas, es un monte muy elevado, es un gusano que habita el corazón, es un ladrón que roba los corazones de los hombres y los entrega a las mujeres para juguetes.

Es amor una senda  
Tan sin camino,  
Que él que va mas derecho  
Va mas perdido.

En las secciones amatorias todo es puramente subjetivo ; el poeta pinta en cada uno de sus cantares un estado psicológico.

Pasan las dichas del mundo ;  
Pasa la vida y el tiempo ;  
Lo que no pasa jamás  
Es el amor verdadero.

Difícilmente se hallarán en ninguna literatura popular coplas ni trovas que puedan competir con estas en ternura, delicadeza, y melancolía :

De cinco dedos que tengo,  
Diera uno, y quedan cuatro,  
Por no haberte conocido  
Ni haberte querido tanto.  
De los cuatro que me quedan,  
Diera uno, y quedan tres  
Por no haberte conocido  
Ni haberte querido bien.  
De los tres que me quedaban,  
Diera uno, y quedan dos,  
Por no haberte conocido  
Ni haberte tenido amor.  
De los dos que me quedaban,  
Diera uno, y queda otro,  
Por no haberte conocido  
Ni haberte visto ese rostro.  
¡ Ay, el uno que me queda  
Lo diera de buena gana,  
Por no haberte conocido,  
Lucero de la mañana !

Rodríguez Marín nos dice que para apreciar en todo el gran valor del joven que escribió este poema, el sacrificio que estaría dispuesto a hacer, hay que pensar en lo que vale un dedo a un campesino, como habría sido él, cuya subsistencia depende exclusivamente de su trabajo manual. Pero daría todos los dedos, con tal que no hubiese ocurrido lo que había pasado ; soportaría el hambre más bien que el sufrimiento que le ha causado su amada. En esto, cree, consiste el sentimiento de melancolía y sacrificio que se expresa de una manera tal vez jocosa a los que no le sientan simpatía.

No es poco el consejo que se puede hallar en ellos. Leerlos y estudiarlos bien es sacar de ellos una lección para los hombres enamorados, que tal vez en esta condición les falta buen juicio.

El que de una dama bella  
Quisiere ser bien querido,  
Que haga poco caso de ella ;  
Que yo lo tengo advertido.

Cinco sentidos tenemos ;  
Todos los necesitamos ;  
Todos cinco los perdemos  
Cuando nos enamoramos.



El que quiera ser dichoso  
Dos cosas ha de tener :  
La conciencia muy tranquila  
Y el amor de una mujer.

También las mujeres pueden aprender que

La palabra de los hombres  
Es como la caña vana ;  
Que de lo que dicen hoy  
Ya no se acuerda mañana.

La mujer, con ser muy frágil,  
Es firme roca en querer ;  
Los hombres, con ser tan fuertes ;  
Adoran a cuantas ven.

Después de leer estos pocos poemas que he notado, se diría tal vez que todos son cómicos y festivos. Algunos lo parecen, sí, pero al estudiarlos lo parecen más; son la expresión de una observación penetrante, la pintura de costumbres no sólo religiosas, satíricas, y amoratorias, sino costumbres y pinturas de un pueblo verdadero en todo lo que hace todos los días. Si el poeta es jocoso, también es jocosa su poesía, por ser inspiración del momento. Unas expresan felices promesas; otras amargo desengaño. En la imaginación o en la realidad todas representan el espíritu nacional campesino, la expresión natural y sencilla de la gente del pueblo. Por ser tales, muchos poetas pintan las tristes realidades de la vida con un manto de disimulo:

Es el amor, señores,  
Como el cigarro:  
Nadie lo deja y todos  
Quieren dejarlo.  
Y el que lo deja  
Es para volver luego  
Con mayor fuerza.

Del ritmo, no hay mucho que decir. La mayor parte de los poemas son de cuatro versos asonantes y octosilabos. Hay unos de tres que parecen incompletos y unos pocos de diez o más versos que son un cuento pequeño como el de "los cinco dedos." No importa el número de versos porque lo que engendra siempre la copla es el sentimiento, y el hombre del pueblo no piensa sino en el sujeto que siente y lo que resulta es la poesía reflexiva y no preconocida. Estos hombres, en su gran mayoría, no sabían leer; por eso, en el estilo, en

los vocablos, en las construcciones se distinguen de los autores eruditos; pero, sin embargo, las dos poesías se desarrollan paralelamente en la historia y tienen sus respectivas influencias. Toda poesía es individual; hay hombres que son poetas y hombres que no lo son. La educación no hace al poeta, no le da ese don especial de crear ideas poéticas; así el pueblo español sin saber escribir ni leer, sabe cantar de una manera rítmica y poética sus propias ideas.

De los ocho mil poemas pequeños que tenemos en esta colección se pueden decir mil cosas. Las dos impresiones que para mí durarán más, son éstas: el espíritu nacional español del pueblo y el sentimiento natural que engendra cada poema. Lo demás es, según creo, secundario. Hay muchas figuras poéticas, símiles, metáforas, etc.

Rodríguez Marín ha respetado cuidadosamente la pronunciación original en cuantas rimas populares le ha sido posible. Hay dialectos castellanos, andaluces, gitanos, portugueses, franceses, e italianos.

Temo que les haya dado a entender que tengo para los cantos una ciega admiración; acaso sea así; pero claro, soy tan aficionada a los pequeños poemas y canciones que todos me parecen buenos y algunos incomparables. Tan bellos son y tan llenos de música que nos seducen de la lectura mas profunda y nos hacen pasar muchas horas agradables estudiando el corazón de un pueblo tan noble, tan sensible, tan grande, y tan glorioso como el Español.

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## LO QUE APRENDÍ EN ESPAÑA<sup>1</sup>

Si es una ventaja incalculable en la enseñanza de una lengua el tener un conocimiento del país de esa lengua, entonces sería igualmente incalculable lo que aproveché de mis años en España. Me dieron estos años un conocimiento del país, eso sí. Pero me dieron indeciblemente más: una simpatía con sus tradiciones, una admiración de su arte, un amor profundo por su espíritu, que hace de la enseñanza una expresión espontánea de mi propio entusiasmo.

No es que estas cosas faltan, ni mucho menos, en este país. Escuelas de español hay, y muy notables, en donde profesores de raza española despiertan en sus discípulos, como me despertaron en mí, una simpatía, un entusiasmo, y un amor, que no se satisface sino en España misma. Ni es que falta tampoco la materia de la enseñanza. Se dan cursos en la fonética y en la literatura; en la música y en el arte; en todo, en fin, igual que en España, y en un ambiente ricamente español. Pero queda algo indefinible, transcendental, que esquivo toda enseñanza, que sólo puede revelarse en un contacto estrecho, personal, y continuo, con la vida diaria del país extranjero. Y después de haberse emocionado delante del encanto de las calles estrechas de España bajo su altísimo cielo azul; o de haber cogido unas vistas fugitivas, encantadoras, de patios de luz y color con su alegre susurro de fuentes; después de haber visto a los novios que se quedan hora tras hora "mascando hierro" delante de las rejas; o de haber oído a los serenos que cantan de noche su Ave María, como van echando sombras fantásticas con su farol sobre los empedrados; después de haber gozado de todo esto, uno sabe definitivamente que este indefinible "algo," más allá de los verbos y los sonidos musicales, más allá de ese espíritu que se revela en la literatura y el arte del país, es el alma de la raza que se va revelando en su propio ambiente. Esto es lo que hace el estudio de una lengua eternamente interesante, y hace a cada maestro un propagandista para este nuevo mundo del espíritu. Ya no es sólo la enseñanza de las formas lingüísticas, ni aun de la literatura o del arte, lo que preocupa al maestro, sino el comunicar a los estudiantes el cuadro que se ha pintado en su espíritu, igual que la luz y el color se han impresionado en el espíritu del pintor.

Esta revelación íntima, espiritual, esta más directa expresión de

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<sup>1</sup> Third prize in *La Prensa* contest, Group V.

la psicología española, es lo que constituye en gran parte el provecho incalculable de mi vida en España. Fué ella una elucidación de ese sentido de ritmo que hace expresar al pueblo español toda emoción en copla o baile; una elucidación de esa mezcla de paganismo y misticismo que exalta y choca a la vez en los "pasos" de la Semana Santa en Sevilla; y del misticismo y ascetismo que tiene su suprema expresión en el Escorial y en la vida de Montserrat.

No hay parte alguna de España que no dé algo de esta revelación, que no enseñe algo castizo, una costumbre aparte. Hasta la tierra misma parece en grandes trechos haberse opuesto a la invasión de esa civilización que va nivelando los demás países europeos, y presenta un aspecto único. Y si es a veces un aspecto tétrico, una verdadera tristeza de paisaje, como la desolación gris que se extiende hasta los más lejanos horizontes de la asoleada y árida mesa de Castilla, es una tristeza vibrante, dramática; una tristeza de la que Zuloaga dice que no se puede pintar menos con pinceles de acero y colores del polvo de granito, y la que él pone con mucha frecuencia como fondo de sus pinturas, por ser ella más típica de su tierra, más simbólica del alma castellana.

Sin embargo no fué en Castilla, por castiza que sea, donde yo recibí la más íntima revelación de la psicología española, sino donde se celebran las fiestas. Igual que delante de las bellezas arquitectónicas sentí tocar toda una escala de emociones, desde la exaltación espiritual ante la belleza de la catedral gótica de Sevilla o la solemnidad sublime del Greco-romano del Escorial, hasta la emoción puramente estética ante la belleza pagana del árabe de la Alhambra, así en las fiestas ví armonizarse lo espiritual y lo pagano como expresiones legítimas de una misma psicología.

Presencí en Granada la fiesta de Corpus Christi. Fué ésta una fiesta sumamente solemne, sumamente cristiana, y se celebró en Granada en un ambiente de arte árabe. Este arte es un arte tan femenino, tan exquisito, que un español ha dicho de la Alhambra, que las columnas, a todas horas graciosas, se parecen en las noches de luna a brazos de mujer, hechos para adormecer a los sultanes entre flores y perfumes y la música monorrítmica de las fuentes. Y verdaderamente, es un arte sin toque de espiritualidad; un arte pagano, sensual. Pero por pagano que sea, no bastan palabras para expresar toda la belleza oriental de él. Se ha dicho que quien ha visto a Granada en los días de primavera, lleva consigo un talismán para

todas las horas tristes y oscuras que han de seguir. Esto, sin otro motivo que su belleza natural. Si a ésta se añade el interés de las procesiones de Corpus Christi y el encanto de un concurso de "Cante Jondo," resulta un cuadro inolvidable. Inolvidable, sobre todo, por la hermosura de esa noche de "Cante Jondo" en la Alhambra, que me queda en la memoria como un cuento de hadas. Esta fiesta de canciones gitanas fué celebrada en la plaza de los Aljibes dentro de las murallas de la Alhambra. Sentado allí al aire libre había un público de cuatro mil personas. Delante del público las murallas bermejas estaban colgadas de alfombras y tapices orientales. Detrás de las murallas brillaban luces bengales que daban al tablado que servía de escenario, y a los trajes vistosos de los gitanos sentados en él, una intensa nota de color. Fué un golpe de vista fantástica, embellecido por los miles de mantillas blancas encima de los ojos negros de las andaluzas, que hacían gran parte del público. Pero si fué una cosa fantástica para los ojos, lo fué aun más para los oídos. La música andaluza, sobre todo la música gitana, se compone sobre una escala árabe, algo distinta de la europea. Parece un llanto más bien que una canción: unas notas dolorosas que corresponden al sentimiento triste de la letra. Como un lamento profundo llegó a nuestros oídos:

Se murió mi esperanza;  
Yo fui al entierro,

Y la enterraron  
En el panteón triste  
Del desengaño.

Era un gitano de setenta años, el que cantaba. Y cuando se repitió un sinnúmero de veces, y otras tantas veces fué repetido por el coro de gitanos, hasta que su nota prolongada se extinguió como un sollozo en las tinieblas; y cuando luego siguió el baile flamenco, iluminado por las luces bengalas que acentuaron los colores en el revuelo de faldas y en las sombras quebradas y retorcidas que cayeron sobre las murallas; y cuando al fin calló toda la música menos el repiqueteo de las castañuelas y el rasgueo melancólico de las guitarras, y no quedaba más luz que la de las estrellas encima, y de las luces rojas en frente, entonces me parecía que se había quitado todo lo superficial en esa gente, y que se me estaba revelando algo elemental, como si fuera el espíritu desnudo del pueblo español.

Pero este espíritu, distinto del que fué el motivo de la fiesta no fué por eso menos legítimo. Es un espíritu que se ve siempre que se mira a fondo la psicología religiosa. Se ve en la lindísima fiesta de

la Cruz de Mayo, a pesar de la solemnidad de su símbolo. Esta fiesta se celebra en una ciudad árabe y cristiana a la vez, Sevilla, profundamente mística, y profundamente cristiana. Es una cosa árabe la que primero llama la atención al viajero en el tren, la bellissima torre de la Giralda, la torre que simboliza para los andaluces todo su cariño por su capital alegre, y que lleva la imaginación del extranjero siglos atrás a los sarracenos que llamaban desde sus altas ventanas a los fieles a la oración. Y la Giralda es la primera, nada más, de una serie de bellezas de esa "Perla del Guadalquivir." ¡Quién pudiera describirla! Y sobre todo en el mes de mayo cuando esta fiesta, toda alegría, hace de cada calle un jardín. Por todas partes se ponen altares, con una sencilla cruz. Ante ella en los patios cuajados de flores, en simpáticos rincones de las calles, donde quiera que se pueda poner la cruz, se reúne gente para cantar y bailar la "sevillana." Y la cruz, símbolo sublime, que todos adoran, sirve de pretexto para sacar a las muchachas a la calle para cortejarlas y adorarlas.

Finalmente, y aún mas que en cualquier otra fiesta, se ve este espíritu en la semana santa de Sevilla. Ésta se celebra en medio de un encanto de arcos árabes, de calles estrechísimas; de balcones llenos de flores y rejas en donde nunca falta el novio pelando la pava. De estas rejas, según dice Ortega y Gasset, salen a veces por la noche, a lo lejos, trozos de canciones y risotadas, que recuerdan los tiempos que don Juan iba conquistando por Sevilla con capa y espada y cargada maliciosa. Como centro de la fiesta, y dominando todo con una belleza sublime que pone a rodillas el alma de quien entra en ella, está la gran catedral gótica de Sevilla. Esto, de veras, es una cosa sumamente espiritual. La altura de sus columnas levanta el alma hacia Dios. La majestad de sus naves, las vidrieras de mil colores, y la luz apagada de sus bóvedas son una exaltación de espíritu. No había mañana durante mi estancia de un mes en Sevilla que no entraba en esta catedral, ni faltaba yo tampoco por la tarde a la puesta del sol, cuando la luz, pasando al través de las vidrieras y rosetones, pintaba figuras fantásticas en el pavimento y pilares, y teñía la atmósfera de las navas con suaves matices de color, mientras que los ambitos quedaban envueltos en una sombra misteriosa.

Esta catedral es la meca de la fiesta, medio mística, medio pagana, de la Semana Santa. A ella van llegando procesiones desde las seis de la tarde del Domingo de Ramos hasta la noche del viernes santo. Durante ese tiempo vi pasar por las calles unas cuarenta y tantas

procesiones en camino a la catedral. Pasaban por calles en que todo tráfico quedaba suspendido; por calles colgadas de negro y llenas de señoras con mantilla negra; mientras que toda campana quedaba muda y toda iglesia llena de gente.

Al oír el toque de la trompeta anunciando la llegada de la primera procesión, toda la vasta multitud se levantó y esperó. Y ya vino, ¡mi primer "paso"! Fué una plataforma grande, suntuosa, de terciopelo y plata, llevada por unos veinte hombres que iban debajo de ella, lenta y muy pesadamente. La imagen era un crucifijo, el Cristo de Amor, una escultura policromada de Montañés. Venía vacilando un poco por el andar no muy seguro de los hombres que lo llevaban cargado en los hombros, entre nubes de incienso y rodeado por centenares de cirios encendidos.

Y más allá de la procesión en la gran plaza de San Francisco se veía una mar de rostros humanos, y encima de todo la blanca luna.

Yo seguí esa imagen oscilante en medio de sus luces temblorosas hasta que entró por la puerta del oeste en la catedral; seguí su lenta y silenciosa marcha por la nave hacia el altar mayor, único punto de luz en la semioscuridad de la iglesia. Un momento paró delante de la gran reja dorada del altar mayor, y luego con el mismo movimiento lento y oscilante de antes, sin más ruido que el de las alpargatas arrastrándose por el pavimento de mármol, pasó como una fantasma por la puerta del este y desapareció en las tinieblas.

Una vez, nada más, durante esa semana cogí una nota espiritual, cuando al entrar el "paso" del Cristo del Amor en su pequeña iglesia, hecha su peregrinación por la ciudad, una lindísima voz de tenor empezó a cantar una saeta. No tiene melodía esta "saeta"; es un lamento con altas notas prolongadas. Y su triste trémolo, invocando espontáneamente al Cristo en el momento que la cruz con sus centenares de cirios lentamente retrocedía en las sombras de la capilla, dió un toque profundamente religioso.

Es esta una corriente religiosa, mística, que en todas épocas va buscando nueva expresión en medio de la sensualidad de la vida: en una, en la espiritualidad de la catedral gótica; en otra, en el ascetismo del Escorial, ese monumento simbólico del siglo XVI y expresión en granito del espíritu sombrío, ascético, que llevaba en su séquito toda la tragedia de fanatismo, de martirio, de la Inquisición; y que queda como la más profunda expresión del misticismo español. El Escorial es el templo real a la muerte. De su grandeza material,

uno puede darse cuenta, contando los 40 altares, las 86 escaleras, las 1,200 puertas, las 2,673 ventanas, y las 120 millas de corredor. Pero no de esta manera se puede sentir toda la solemnidad de su ascetismo. Sólo subiendo a la pequeña sala que Felipe II escogió para morir, con la cama puesta de tal manera que el pudiera clavar los ojos en el altar mayor de la iglesia, mientras que su alma pasaba, y luego bajando a la cripta, donde hay nichos reservados para la parte mortal de los reyes venideros—sólo así puede uno darse cuenta de la solemnidad de ese monumento gris en las laderas del monte de granito.

Nunca encontró el misticismo lugar más apropiado que Montserrat. Es ésa la "montaña lejana" a que Wagner se refiere como santuario del Gral, en su ópera *Lohengrin*. Y en efecto, en su masa gris y escabrosa, con sus picos dentados y su inaccesibilidad, esta montaña parece de veras el altar místico hecho para guardar el Gral de manos profanas. Es a esta montaña, según creencia popular, a donde San Pedro hizo llevar la imagen de la Virgen cuando la dominación de los árabes. Y allí queda esa Virgen de madera, rota y negrusca, en medio de una escena de belleza salvaje, escasamente superada en este mundo.

Cuando yo miré abajo, desde el gran monasterio a la enorme grieta llena de la niebla de la mañana que estaba tornándose color de rosa con la llegada del alba, y después al otro lado del valle a los Pireneos blancos, y luego más al este a Tarragona, una ciudad de una blancura reluciente destacándose del azul del Mediterráneo, pude comprender mejor la psicología mezclada del español, medio místico lleno de Dios, medio pagano loco con la belleza material, que sube a Montserrat todos los años a rezar un rato. Cuando yo comparé la miseria de la vida allá arriba con la comodidad que los americanos exigimos, como condiciones de la vida, supe que se me estaba revelando una España espiritual, que podría elucidar todos mis estudios en adelante. Entonces me sentí muy de acuerdo con Havelock Ellis, cuando habla de la poca cosa que es, el haber visto la vieja imagen de madera de la Virgen, cargada de los recuerdos de doce siglos; pero la cosa profunda que es, el haber entrevisto por un momento el más fino ideal de la vida del español, y haber aprendido una lección en su arte de vivir, en su busca simbólica del Gral en Montserrat.

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## CARTA ABIERTA A DON VICENTE BLASCO IBÁÑEZ

BARCELONA, ESPAÑA,

1º de septiembre de 1926

*Ilustre Paisano:*

Poco antes de venirme para España fui un día a despedir a una persona de mi familia, que salía en uno de los vapores de la *United Fruit Company*, y fisionando allí los libros de la biblioteca del vapor, para ver que autores españoles estaban representados, dió mi mirada con cuatro volúmenes; cuatro volúmenes únicos de novela española, en el lomo de los cuales campeaba en letras doradas el nombre de V. "Ese sí que es el hombre de la suerte," me dije una vez más.

En mi viaje de Nueva York a Cherbourg descubrí en la lista de libros de la biblioteca del vapor, *The Four Horsemen of the Apocalypse*, edición inglesa. No había allí otro libro de autor español más que éste, si se exceptúa una traducción al italiano del *Quijote*. Entonces me di cuenta de cuánta razón tuvo V. al contestar a la pregunta del repórter que le visitó en Nueva York. "¿Cuál es, según el parecer de V., el autor más eminente en la literatura española?" preguntó el repórter. "Yo soy," contestó V. "¿Y Cervantes?" se atrevió a insinuar el repórter. "No hay más Cervantes que yo."

V., paisano amigo, debe de estarle muy agradecido a su agente anunciador. Digo *debe de* para expresar suposición; porque después de las que V. ha hecho por las repúblicas del otro lado del Atlántico más bien se podría afirmar lo contrario. Todas están muy bien enterados de sus gestiones en esas repúblicas; y precisamente a raíz de lo de la Argentina, un caballero bonaerense que estaba entonces de paso en Nueva York, me sopló estas palabras al oído: "Blasco Ibáñez no puede ya volver más por allá; nos ha hecho una cosa muy fea."

Pues a pesar de esa *cosa muy fea*, ahora le salen a V. nuevos biógrafos que se contentan con hacer constar la participación de V. en asuntos bancarios de la Argentina, como si importara maldita la cosa. Lo dicho: "El hombre de la suerte."

Esos biógrafos, con el fin de encumbrarle a V. más de lo que han hecho los empresarios de películas, al notar que después de las primeras novelas regionales de V. y de los famosos *Cuatro Jinetes* ya no queda más que pacotilla, le dicen al público en el prólogo de una

reciente edición de sus Cuentos: "¿No habíais notado que Blasco Ibáñez reúne a sus méritos de novelista los de cuentista?" Porque lo que importa es encumbrarle a V.; y cuando flaquea por un lado, doblar los refuerzos por el otro.

¿Quién va a poner en duda los méritos de Blasco Ibáñez, cuentista! Pero, Don Vicente: ¿lo que yo me he reído con el episodio de *El parásito del tren*? ¿Es que puede tomarse en serio aquello de:

"—Quédate—le dije—: aun falta otra estación para llegar adonde tú vas. Te pagaré el billete?"

¿De veras ofreció V. pagarle el billete alguna vez a alguien? ¡Vamos que es mucho *cuento* ése!

Todavía recuerdo la conferencia que dió V. a los maestros de español en los Estados Unidos, a su paso por Nueva York. Yo, que no había tenido nunca el gusto de oírle, le escuchaba embobado. Entonces comprendí la razón de sus triunfos oratorios, a pesar del aire cursilón de su persona, de sus sortijas de tendero enriquecido y de la no muy castiza pronunciación castellana, agravada por una carraspera crónica. Pero ¿cómo es posible, me preguntaba yo, que el autor de *La barraca*, *La catedral*, *La horda*, nos hable de una España superior, de una España gloriosa, a la que debieran acatar todos los pueblos del globo? Que la peroración de V. no dejó de convencer a algunos lo prueba el que más tarde nada menos que al autor de *La catedral* le encasquetó el birrete de doctor una universidad católica de los Estados Unidos.

En cambio, en otras universidades se ha excluido completamente el nombre de V. y de sus obras. Figúrese V. que al preguntársele a un ilustre profesor de una de esas universidades por qué razón no se mencionaban las obras de Blasco Ibáñez en los cursos de literatura, contestó: "No hay que hablar de ese individuo; ha muerto ya." Y otro profesor, que también ha omitido deliberadamente el estudio de las obras de V. en sus cursos, ha añadido con sorna: "Blasco Ibáñez no sólo ha muerto: ¡hiede!"

Lo peor para el bolsillo de V. es que son ya muchos los que participan de esta opinión. El Profesor George Tyler Northup, en su reciente obra, *An Introduction to Spanish Literature*, dice de V. lo siguiente, que dejo en inglés para que no pueda V. tacharme de mal traductor:

"Blasco Ibáñez' most recent production has been hackwork."

"His style. It is unfortunate that Blasco Ibáñez is so well known in English-speaking countries to the exclusion of so many other Spanish novelists

better deserving of recognition. His merit is vigorous forcefulness, but he is crude, ungrammatical at times, and always without polish. He is commercial and too prolific. Delicacy and finesse are not to be found in his writings. He interests chiefly by the attractive descriptions of Valencian life in his earlier novels."

Aun los mismos panegiristas de V., como el Profesor Leavitt, confiesan que algunas de sus obras quieren imitar las de Emilio Zola.

Por ahí es donde les duele a muchos: el que el nombre de V. sea tan conocido fuera de España, cuando hay en la Península tantos otros novelistas dignos de atención y estima.

Digo lo que antecede para que esté al tanto de lo que ocurre, y no se haga V. ilusiones creyendo que en los Estados Unidos el número de admiradores de V. se cuenta por el número de habitantes. El Profesor Romera-Navarro le ha llamado a V. en letras de molde: "Águila de la contaduría." En cuanto a la misma España y especialmente a su región natal, Valencia, bien sabido es que ha dejado V. allí fama de político, más que de literato. Eso lo sabemos todos, y V. mejor que nadie.

Le supongo a V. enterado del periódico *Los Nuevos Jinetes*, que un puñado de admiradores y secuaces de V. lanzó a la luz pública en Nueva York el 12 de junio del corriente año, en el cual se le confiere a V. el honroso título (otro título más) de "Director ad honorem." ¡Qué defensores se ha echado V., Don Vicente!

Del número de 12 de junio:

Turbas canallescas que tembláis de miedo al tintineo de unas malas espuelas (las de Primo de Rivera ¡canastos! Eso lo digo yo), pretendisteis mancillar con tácticas jesuíticas (Dios nos libre: también lo digo yo) la gloria y honor (¡cuidado señor cajista!) de un nombre esclarecido.

¡Anda, anda, maestro!

Los buenos españoles e hispanoamericanos, amantes leales y sinceros de España, pronuncian con orgullo, admiración, y entusiasmo, demostrando así la virilidad de sus opiniones y nobleza de sus sentimientos, el que con su fecunda pluma de novelista genial ha puesto a España en el mapa de la civilización ante los ojos asombrados de los pueblos extranjeros, el eximio y denodado patriota, Vicente Blasco Ibáñez, el nuevo Cromwell, forcejeando por salvar a España de una muerte ignominiosa.

A ver si entiende V. esta jerigonza.

Y—el número siguiente, del 19 de junio:

Hemos contado más de mil cartas de felicitación, estímulo, simpatía. Estas misivas que han venido firmadas por los que no doblan servilmente sus

cabezas a la tiranía, muchas de ellas debajo de la rúbrica, ostentan la nacionalidad. Son mensajes de españoles e hispanoamericanos uniendo fraternalmente sus voluntades en defensa de la libertad, de la civilización, y de la democracia.

Como propaganda para el periódico se lee lo siguiente:

*Lea, Suscribase, Anúnciese. Los Cuatro Jinetes* no limpia las botas del rey Alfonso, Primo de Rivera o Dictadores de Hispanoamérica.

*Españoles e Hispanoamericanos.* Dad vida a *Los Nuevos Jinetes* y engrandecedlo a la vez, que galopa infatigablemente por España, por la raza y por la libertad.

¡Viva la política y viva la gramática! Sólo nos quedaba por ver que sean los propios amados prosélitos de V. los que más vienen a contribuir a ponerle a V. en ridículo.

Queda de V. muy atto. y afmo. S.S.,

ALFREDO ELÍAS

THE COLLEGE OF THE CITY OF NEW YORK

## VIAJES POR ESPAÑA

### X. ZAMORA HABÍA POR NOMBRE, ZAMORA LA BIEN CERCADA

Así llamaba a la ciudad de Zamora el rey don Fernando el Grande cuando a las quejas de su hija, doña Urraca, respondía, entregándole al morir, la antigua ciudad y fortaleza tan cantada en la epopeya, de la manera siguiente, según uno de los más bellos de los viejos romances españoles:<sup>1</sup>

—Morir vos queredes, padre, San Miguel vos haya el alma;  
mandastes las vuestras tierras a quien se vos antojara,  
a don Sancho a Castilla, Castilla la bien nombrada,  
a don Alonso a León, y a don García a Vizcaya.  
A mí porque soy mujer dejáisme desheredada.

. . . . .  
—Callede, hija, callede, no digades tal palabra,  
que mujer que tal decía, merecía ser quemada.  
Allá en Castilla la Vieja un rincón se me olvidaba;  
Zamora había por nombre, Zamora la bien cercada;

. . . . .  
Por más que Zamora sea una de las más viejas y más interesantes ciudades en la historia de España es una ciudad poco conocida por los que viven fuera de España. Ni los españoles mismos visitan a menudo este apartado rincón de Castilla la Vieja, como nos dice el antiguo romance, y que es en realidad una ciudad que pertenecía antiguamente al reino de León. Las tierras zamoranas fueron por más de tres siglos, desde principios del siglo ocho hasta principios del once tierras fronterizas entre cristianos y musulmanes y la fortaleza de Zamora llega a ser para fines del siglo diez una de las líneas divisorias entre cristianos y morería. Todavía más tarde, después de la toma de Toledo en el año 1085, los musulmanes atacaban a los cristianos en las cercanías de Zamora.

En la historia antigua de la España de los reinos cristianos del norte Zamora tiene una importancia grandísima. Por eso tiene tan grande importancia en la epopeya y en los romances tradicionales. Después de una larga lucha de más de dos siglos, como ya se ha indicado, los hispano-cristianos se apoderaron de Zamora definitiva-

<sup>1</sup> *Primavera y Flor de Romances* (Wolf-Hofmann), Berlin, 1856, num. 36.

mente en el año 901. La toma de la ciudad fué un golpe decisivo contra los musulmanes y el sitio duró por muchos meses. Esta lucha épica sería tal vez cantada en las epopeyas primitivas que no han llegado a nosotros. El dicho popular "Zamora no se ganó en una hora" o "No se ganó Zamora en una hora" es tal vez un eco épico de esas luchas tremendas y sangrientas y en particular del largo sitio que termina con la conquista de Zamora por las huestes cristianas. Capturada de nuevo por Almanzor en 981 la ciudad es pronto reconquistada por los cristianos.

Pero la antigua epopeya castellana nos cuenta mucho más sobre Zamora y los zamoranos. Nos relata la muerte del rey don Sancho delante de las murallas de Zamora a manos del traidor Vellido Dolfos, la presencia del Cid Ruy Díaz, las quejas de doña Urraca con su padre el rey don Fernando y con el joven Cid de quien estaba enamorada, y muchos otros hechos notables, dignos de admiración.

Por muchos años se creyó que Zamora había sido una ciudad edificada sobre las ruinas de la antigua Numancia, la poderosa enemiga de Roma de que hemos hablado en otro artículo. Hay todavía un monumento en Zamora a los héroes numantinos. Hay también en la Plaza Cánovas una estatua de Viriato, el célebre héroe lusitano, enemigo mortal de Roma. Pero si no puede tener Zamora el orgullo de haber sido Numancia puede enorgullecerse, sin embargo, por muchas bizarras hazañas dignas de perpetuarse en la historia y en la leyenda. Está construida la ciudad de Zamora sobre una alta elevación al norte del Duero. Desde la ciudad se ve el río Duero que majestuosamente descubre su grandioso valle rico en vegetación. La ciudad está rodeada de altas murallas, todavía muy bien conservadas. Por el lado del sur hay doble protección, las murallas y el río Duero, que hay que pasar por un puente antiguo antes de llegar a éstas. En el valle del Duero, frente a la ciudad, estaba el campamento del rey don Sancho cuando tenía cercada a Zamora y por allí cerca de la catedral actual está el postigo en la muralla por donde, según la tradición, salió Vellido Dolfos, el traidor que le dió muerte al rey don Sancho.

La catedral es el edificio más imponente de esta ciudad medieval. Es de estilo románico y gótico con una torre bizantina. La sillería del coro es de las más notables de la edad media, todo de madera labrada y de un realismo vivo y hasta picaresco. El altar mayor es de estilo gótico del siglo XV, si bien su famoso retablo es más mo-

derno. Otra iglesia notable dentro de las murallas es la de Santiago de los Caballeros, de estilo románico del siglo XII.

Don Fernando el Grande, rey de Castilla y León, al morir, en el año 1065, dividió su reino entre sus hijos. A Sancho dejó Castilla, a Alfonso dejó León, a García dejó Galicia y a Elvira Toro, una bella y rica ciudad al este de Zamora. A Urraca dejó la fortaleza y ciudad de Zamora, una de las más importantes de todo su territorio. Según el antiguo romance que ya conocemos el rey le entregó la ciudad de Zamora después de haberse quejado la hija porque no le había dejado antes nada. El rey don Sancho, al morir su padre, no quiso respetar su último fallo y se decidió a conquistar para su corona las tierras de sus hermanos. Todo la conquista fué fácil con la excepción de Zamora. Cercó a Zamora con la ayuda de los castellanos y del mismo Cid Campeador, pero no logró tomarla, y por fin le dió muerte el traidor Vellido Dolfos. La muerte del rey don Sancho delante de las murallas de Zamora es uno de los episodios trágicos de la historia castellana y de los más celebrados por la epopeya, y fué la leyenda que, tomada de las alas del romancero por el poeta dramático Juan de la Cueva, da origen a uno de los primeros dramas del teatro nacional de España. El romance que nos cuenta la muerte del rey don Sancho, acaecida delante de las murallas de Zamora, comienza de la manera siguiente:<sup>2</sup>

—Rey don Sancho, rey don Sancho, no digas que no te aviso,  
que del cerco de Zamora un traidor había salido:  
Vellido Dolfos se llama, hijo de Dolfos Vellido,  
a quien él mismo matara y después echó en el río.  
Si te engaña, rey don Sancho, no digas que no te digo.

Consumada la traición por Vellido Dolfos y muerto el rey, según nos lo cuentan también los romances, el Cid sigue al traidor en su caballo, pero ha olvidado las espuelas y el traidor se le escapa; por lo cual el Cid maldice al caballero que sin espuelas cabalga. Así dice otro romance:<sup>3</sup>

Huyendo iba el traidor, tras él iba el castellano,  
si apriesa había salido, a mayor se había entrado;  
Rodrigo ya le alcanzaba, mas viendo a Dolfos en salvo,  
mil maldiciones se echaba el nieto de Lain Calvo:  
—Maldito sea el caballero que como yo ha cabalgado,  
que si yo espuelas trujera, no se me fuera el malvado.

<sup>2</sup> *Primavera y Flor de Romances*, 44.

<sup>3</sup> *Ibid.*, 46.

Después siguen contándonos las epopeyas y los romances la historia del famoso reto de Diego Ordoñez, el valiente castellano y primo del rey que desafía a todos los zamoranos a la batalla, sus luchas con los tres caballeros zamoranos, los hijos de Arias Gonzalo, y la venganza por la muerte del Rey. El reto del castellano Diego Ordoñez es muy famoso en la historia de Zamora. Uno de los romances lo cuenta de la manera siguiente:<sup>4</sup>

Ya cabalga Diego Ordoñez, del real se había salido  
de dobles piezas armado y un caballo morcillo:  
va a reptar los zamoranos por la muerte de su primo,  
que mató Vellido Dolfos, hijo de Dolfos Vellido.  
—Yo os riepto, los zamoranos, por traidores fementidos,  
riepto a todos los muertos, y con ellos a los vivos;  
riepto hombres y mujeres, los por nacer y nacidos;  
riepto a todos los grandes, a los grandes y los chicos,  
a las carnes y pescados, a las aguas de los ríos.

. . . . .

Muy emocionante de veras es una visita a la ciudad de Zamora. Repasa uno toda la historia de la ciudad heroica y vive uno soñando con los recuerdos históricos. Al abandonar un día la vetusta ciudad iba ya de camino a la estación y pasé una vez más por las murallas antiguas de un palacio que según tradiciones fué el de doña Urraca, y a una ventana que estaría sobre uno de los agrietados paredones se me antojaba que estaría asomada la hija del rey don Fernando cuando le dirigió al Cid las quejas amorosas que nos cuenta otro bien conocido romance:<sup>5</sup>

—Afuera, afuera, Rodrigo, el soberbio castellano,  
acordásete debía de aquel tiempo ya pasado  
cuando fuiste caballero en el altar de Santiago,  
cuando el rey fué tu padrino, tú, Rodrigo, el ahijado;  
mi padre te dió las armas, mi madre te dió el caballo,  
yo te calcé las espuelas porque fueses más honrado:  
que pensé casar contigo, no lo quiso mi pecado.  
Casaste con Jimena Gómez, hija del conde Lozano:  
con ella hubiste dineros, conmigo hubieras Estado.  
Bien casaste, tú, Rodrigo, mejor hubieras casado;  
dejaste hija de rey por tomar de su vasallo.

. . . . .

<sup>4</sup> *Primavera y Flor de Romances*, 47.

<sup>5</sup> *Ibid.*, 37.



Emocionado todavía me subí al tren que había de llevarme a Medina del Campo de viaje a Salamanca. Mi vista se dirigió también hacia el barrio de San Lázaro, fuera ya de las murallas y lugar muy propicio para el folklorista, donde había recogido varios cuentos y romances, entre éstos uno muy notable sobre la leyenda de Reinaldos de Montalbán. Un verdadero pesar embargaba mi espíritu al abandonar la antigua ciudad. Saliendo de la ciudad el paisaje es bellissimo. Por una parte el río Duero con sus fértiles vegas y huertas y caseríos y pueblos históricos nos embriaga los sentidos cual si se presentara a nuestra vista una serie no interrumpida de cuadros de Velázquez y de Zuloaga; por otra parte las colinas, llanuras, peñas y riachuelos que desembocan en el Duero, tierras y más tierras, aptas todas para la siembra y para la ganadería, nos dan una idea de la riqueza de estas tierras por las cuales guerrearon por siglos iberos contra romanos, hispano-romanos contra musulmanes. Y otra vez se me venía a la memoria el viejo romance:

Zamora había por nombre, Zamora la bien cercada:  
de una parte la cerca el Duero, de otra Peña Tajada;  
de la otra la morería: ¡una cosa muy preciada!

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## UNA VERBENA MADRILEÑA

La verbena es una fiesta madrileña que se celebra en algún barrio determinado para conmemorar al santo de dicho barrio o distrito. Antiguamente las verbenas de Madrid duraban por regla general tres días, la víspera, el día mismo del santo y el día siguiente. Ahora algunas duran hasta una semana.

Se cree que la verbena es una tradición morisca. En la época de los moros la fiesta serviría de oportunidad para que las mujeres moras salieran a divertirse sin cubrirse la cara. Y el nombre, según parece, viene del hecho de que los jóvenes tenían la costumbre de salir a recoger la flor de la verbena.

Las fiestas religiosas tenían una parte muy importante en la verbena en tiempos pasados, pero el carácter religioso ha ido desapareciendo poco a poco. Las fiestas también daban ocasión para la venta de juguetes, alhajas falsas y otras frioleras; pero ahora hay tantas tiendas donde se pueden comprar todas estas cosas que para ello no hace falta una verbena.

En Madrid se celebran ocho verbenas. El 13 de junio es la de San Antonio, y ésta es la primera del año, como dice el refrán:

La primera verbena  
que Dios envía,  
es la de San Antonio  
de la Florida.

Se celebra esta verbena en la Florida. El 24 del mismo mes se celebra la verbena de San Juan Bautista en el Prado; el 27 del mismo mes la de San Pedro Apóstol en el Prado; el 16 de julio la de Nuestra Señora del Carmen en Chamberí; el 25 de julio la de Santiago en la Plaza de Oriente; el 7 de agosto la de San Cayetano en la Calle de Embajadores; el 10 de agosto la de San Lorenzo en la Plaza de Lavapiés; el 15 de agosto la de Nuestra Señora del Puerto, frente a la estación del Norte, cerca de la Casa de Campo. Por fortuna todas las verbenas madrileñas caen en verano y de esta manera las deliciosas noches veraniegas permiten que se baile casi toda la santa noche.

Quedan todavía algunos rasgos religiosos para que no se diga que la fiesta es una celebración completamente pagana. Hay desde luego la procesión que recorre las calles vecinas, al frente de la cual van dos

largas filas de curas y sociedades religiosas de mujeres, hombres y niños, todos con sendas velas encendidas. Van después grupos de niñas vestidas de blanco y con velos delante de la estatua de la Virgen o del Santo cuyo día se celebra. La santa imagen es llevada sobre una plataforma cubierta de rosas y faroles en los hombros de algunos fieles. Al pasar por las calles la gente arroja flores delante de la imagen como una ofrenda humilde de su fervor religioso. Detrás de la imagen van los sacerdotes vestidos en sus capas sacramentales, luego la muchedumbre, que se agolpa para entrar en filas, y por fin la banda que llega hasta la iglesia para entrar y tomar parte en la ceremonia.

La gente joven, entusiasmada, espera la llegada de la noche para divertirse. Algunas muchachas llevan el pañuelo o mantón de manila y la peina de concha. Las flores distintivas son los claveles dobles, la verbena, la albahaca, la hortensia y los nardos. A las nueve empieza a llegar la gente. Madres seguidas de niños, grandes y pequeños, chicos y chicas, jornaleros, estudiantes, viejos y jóvenes, todos llegan con su vocerío continuo con el solo fin de divertirse. Hay puestos de diversas clases. En unos se venden torraos, o sea garbanzos tostados, almendrucos, avellanas, melones, sandías y buñuelos. En un rincón nos encontramos con un churrero con su inmensa caldera de aceite hirviendo donde fríe sus churros. Por otra parte se halla un pabellón donde se sacan retratos instantáneos. Otro pavellón nos muestra la cabeza del toro que le dió la muerte a cierto famoso torero. Hay un puesto con un letrero que dice "Pim, Pam, Pum," donde hay muchos muñecos a los cuales se les tiran pelotazos para derribarlos, y para entusiasmar más a los que deseen demostrar su habilidad en el tiroteo los muñecos representan importantes hombres políticos y otros dignatarios.

No faltan los vendedores ambulantes con sus juguetes y otros chismes que ofrecen a los que desde sus sillas presencian la alegría y bullicio. Las giratorias son siempre muy concurridas. Las muchachas siempre fingen un temor cómico cuando dan los coches vueltas repentinas, y sus gritos y risas se oyen arriba de los otros ruidos. Hay un aparato especial llamado el Tubo de la Risa. Pagamos un real por entrar y subir a los asientos de la plataforma. Hay tres tubos puestos uno al lado de otro y forrados de gutapercha. Cada uno gira en dirección opuesta al otro, y una vez dentro hay que pasar por los tres tubos. El continuo movimiento giratorio tira el cuerpo del que entra

contra las paredes hasta que sale del tubo final como disparado de la boca de un cañón. Cualquiera tiene el derecho de entrar en los tubos y a pesar de que siempre hay el peligro de romperse los huesos no faltan nunca colas de jóvenes que desean demostrar su habilidad y divertir al público dando vueltas dentro de los tubos. Para los espectadores la escena es de las más divertidas que se pueden imaginar.

Para las parejas de jóvenes la parte más divertida de la verbena es el baile. El sitio más propio para el baile es cerca de un café o cerca de una taberna, y allí con la música de un organillo bailan a sus anchas las gentes pobres y humildes. El amo del café o de la taberna vende a los bailadores las bebidas típicas de la verbena, las limonadas y las horchatas. De las limonadas de las verbenas nos dice la copla popular:

Con agua, vino, y azúcar  
y unas rajas de limón,  
se hace el refresco más dulce,  
más sano y más español.

Por la noche se encienden los fuegos artificiales. Nosotros los extranjeros, por lo menos los que no tenemos la costumbre de trasnochar, abandonamos la verbena mucho antes que los españoles, y al alejarnos llega todavía a nuestros oídos la algazara de la muchedumbre. Después de llegar a casa pensé por largo rato en lo que había visto en una noche de verbena. Los españoles de las clases bajas y medias son los que van a las verbenas. Son las clases que mantienen las costumbres antiguas y pintorescas de España, y por eso ha dicho de ellas un autor español: "Siempre tienen buen humor, tiempo para divertirse, y dinero para tirar."

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## THE SPANISH SUPERLATIVE—AN ILLUSION

Grammarians are notorious for their tendency to concoct unwarranted rules, likewise for their stubborn reluctance to abandon a rule which they have accepted from a source which they regard as an authority, although the rule may consist of empty words and have no basis in fact or reason. Like the scholastics of the Middle Ages, they are prone to revel in the discussion of non-existent matters and questions.

Among well-explained but non-existent questions of this kind one of the simplest and most frequently occurring is the Spanish superlative. I use the word in the sense which it has in the Germanic languages, namely, a form expressing the highest degree of a quality found in three or more units, as distinct from the comparative which concerns only two. In Spanish the comparative degree alone fulfills the functions of both comparative and superlative without making any distinction between them in form, so that the presence or absence of the definite article does not in any way affect the meaning.

Strange to say, this fact has been generally recognized as regards adverbs, but very nearly all our Spanish grammars in English carry the traditional rule regarding adjectives, namely, that the definite article plus the comparative forms the superlative, a distinct degree of comparison.<sup>1</sup> Several foreign grammarians have stated the facts of the case rather well, but seem to have made no impression on our fairly numerous writers of Spanish grammars. Hanssen, in his *Gramática histórica de la lengua castellana* (1913) says in paragraph 480 that the Romance languages have no superlative, a broad statement which some might like to question, and he supports his declaration with references to other writers. Lenz, in his work, *La oración y sus partes* (Madrid, 1920), states on page 182:

... en castellano habrá que declarar que el superlativo no existe. Si las gramáticas hablan de tal forma, es simplemente una reminiscencia de la gramática latina.

The history of our commonly accepted belief is easy to trace. Its beginning is to be found in the unwarranted extension by Bello of a

<sup>1</sup> Since the writing of this paper there has appeared Marden and Tarr's *Spanish Grammar* (Ginn, 1926) which states the facts correctly. I am also informed that Knapp's *Spanish Grammar* (Boston, 1910), of which no copy is immediately available to me, does not share the common misconception.

remark made by Salvá. Thanks to the authority acquired by Bello, this extension has since been copied by many foreign writers of Spanish grammars, of whom Ramsey has probably been the most influential. The fact that it was exactly parallel to the French rule made it seem perfectly logical and unquestionable.

Salvá, one of the first modern rationalistic Spanish grammarians who sought to rid the grammar of his language of the cumbersome paraphernalia inherited from Latin and Greek scholars, was fully aware of the absence of any true superlative in Spanish, as may be seen by a rapid examination of two or three passages in his grammar. Indeed, it was so obvious to him that he considered it needless to mention it. In the fourteenth edition of Salvá's grammar, pages 27-29, he uses the following words (and spelling) :

Los adjetivos que espresan sencillamente una calidad sin aumento, diminucion ni comparacion, son denominados positivos, y de ellos se forman los *comparativos*, añadiéndoles las particulas *mas* o *menos*; y los *superlativos* con la particula *mui* u otra espresion adverbial cuales son *sobre manera*, *en alto grado*, etc.: *lijero*, *mas lijero*, *mui* o *en gran manera lijero*. El superlativo se forma tambien añadiendo al positivo la termanicion *-ísimo*.

Later (page 133, third paragraph) he remarks incidentally that in Spanish there are many expressions composed of the definite article plus the comparative which are equivalent in a way to the superlative, but he still has in mind, apparently, the absolute superlative, the only variety he has mentioned.

This is the remark which Bello takes up and raises to the status of a rule. (It is noteworthy that the Academy has not seen fit to include the rule in its grammar, the only superlative which it recognizes being the absolute superlative.) On the basis of this remark Bello proceeds to distinguish between the absolute superlative and that which he calls *partitivo* or *de régimen*, because he finds it regularly followed by a *de* phrase, expressed or understood. Now with such a complement it is inevitable that a superlative or a comparative should either one be preceded by the definite article, and in failing to cite other types of superlative phrases Bello shows clearly his own inability to comprehend the nature of the true superlative, although he could have found innumerable examples. If he had understood it he would have recognized that *el mejor* means either "the better" or "the best," and that the article functions in either case purely as an article without altering the degree of comparison. Similarly, he

would have recognized the true superlative meaning in innumerable phrases which have no article, such as *cundo estoy más triste* ("when I am the saddest"), or *¿Cuál sería mejor?* ("Which would be the best?").

Bello's statements are found in two places in the *Bello-Cuervo Gramática Castellana* (20th ed., 1921), and in not criticizing them Cuervo seems to concur in them. In paragraph 220 he distinguishes between the two kinds of superlative. In 1025 he discusses true superlatives, "de régimen," "... denominados partitivos porque rigen expresa o tácitamente un complemento formado de ordinario con la preposición *de*, y significan, no sólo, como aquéllos (i.e. the absolute superlative), un alto grado de la calidad respectiva, sino el más alto de todos, dentro de aquella clase o colección de cosas en que consideramos el objeto: 'Demóstenes fue el más elocuente de los griegos.' ... Los superlativos *partitivos* o *de régimen* son casi siempre frases que principian por el artículo definido, el cual, combinándose con los comparativos los vuelve superlativos: 'La más constante mujer' ..."

In the last sentence it will be observed that Bello qualifies his rule, for he says that these superlatives "are *almost* always phrases beginning with the definite article," thus reflecting a slight feeling of uncertainty which our grammarians have seen fit, for the most part, to ignore. His uncertainty would doubtless have been greatly increased if he had taken the trouble to express his examples in slightly different words, e.g., "Demóstenes fué aquél de los griegos que fué más elocuente; la mujer que es más constante, etc." These versions show precisely the same superlative sense, but without the article, thereby completely nullifying his rule.

This misconception on Bello's part is of no consequence to the native, being at most a technical term added unnecessarily to the grammar of the language, or a subtlety which could have no effect on one's speech. But for the foreigner it has caused considerable inconvenience, for it has given rise to a false rule, one, moreover, which immediately calls for the formulation of a number of exceptions. A very small amount of study is required to discover that the positive value of the rule is exactly offset by the negative value of the exceptions.

There is, however, one type of phrase which may seem not to be covered by the foregoing. I refer to phrases such as *Este es Broadway*, *calle la más larga del mundo*. As a matter of fact, it is fully

as correct to say . . . *la calle más larga del mundo*, many writers preferring the latter form. So the former must be considered as a minor peculiarity of word-order rather than as an example of a rule.

If, however, there should be felt a need for a rule governing the use of the article with the Spanish adjective it might be expressed as follows: The article is used with the Spanish comparative-superlative only when it is essential (not merely optional) in the corresponding English, e.g., *Escogí el que era mas barato*, "I chose the one which was (the) cheaper (or, cheapest)," the English article being optional. But compare the following in which the English article is essential: *Escogí el más barato de los libros*, "I chose the cheaper (or, cheapest) of the books."

If teachers of Spanish will bear this fact in mind they will avoid some awkward explanations, and for their students they will save some time which could be used to better advantage than in trying to master a worse-than-useless rule.

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## BRIEF ARTICLES AND ANNOUNCEMENTS

### THE TENTH ANNUAL MEETING

The tenth annual meeting of the American Association of the Teachers of Spanish will be held at El Paso, Texas, December 20 and 21, 1926.

The following list of addresses is not complete, and is subject to change:

"Eighteenth-Century *Cuadros de Costumbres*," Professor C. M. Montgomery, University of Texas

"Spanish as a Factor in Education," Professor F. O. Reed, University of Arizona

Address, Professor Charles B. Qualia

Presidential Address, Professor W. S. Hendrix, Ohio State University

"The Future of the Study of Spanish in United States," Professor E. C.

Hills, University of California

Address, Professor Lilia M. Casis, University of Texas

"Relation between the Political and Literary History of Spanish-American Countries," Professor Alfred Coester, Stanford University

Address, Professor Henry Gratton Doyle, George Washington University, Washington, D.C.

Address, Professor John D. Fitz-Gerald, University of Illinois

"The Spanish of the Southwestern Part of the United States," Professor

S. Lyman Mitchell, New Mexico Military Institute

Address, Mrs. Phebe Bogan, Tucson, Arizona

"The Newer Objective Examinations in Spanish," Mr. G. W. H. Shield, Supervisor of Modern Languages, Los Angeles City Schools

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### REPORTS OF COMMITTEES

#### REPORT OF COMMITTEE ON NOMINATIONS

The Committee on Nominations submits the following list of nominees for the offices indicated, according to the provisions of the Constitution of the American Association of Teachers of Spanish:

*For President for 1927*—LAWRENCE A. WILKINS, Director of Foreign Languages, New York City.

*For First Vice-President for 1927-29*—ARTHUR L. OWEN, University of Kansas, Lawrence, Kansas.

*For Second Vice-President for 1927-28*—BENICIA BATIONE, Denver University, Denver, Colorado.

*For Third Vice-President for 1927*—MICHAEL S. DONLAN, High School of Commerce, Boston, Massachusetts.

## EXECUTIVE COUNCIL MEMBERS

*For three-year term, 1927-29*—ISABELLE K. FINEAU, Junior College, El Paso, Texas.

*For three-year term, 1927-29*—RUDOLPH SCHEVILL, University of California, Berkeley, California.

*For two-year term, 1927-28*—WILFRED A. BEARDSLEY, Goucher College, Baltimore, Maryland.

*For one-year term, 1927*—GEORGE W. H. SHIELD, Supervisor of Modern Languages, Los Angeles, California.

(Signed) JOHN D. FITZ-GERALD, *Chairman*  
 E. C. HILLS  
 JOSEPHINE W. HOLT  
 J. MORENO-LACALLE  
 SYLVIA M. VOLLMER

## NOMINATIONS OF STANDING COMMITTEE ON HONORARY MEMBERS

ANTONIO RUBIÓ Y LLUCH, Professor of Spanish Literature at the University of Barcelona; Member of the Real Academia de Buenas Letras de Barcelona; Corresponding member of the Real Academia de la Historia de Madrid, and of the Real Academia Española; and author of numerous publications of a scholarly nature.

NARCISO ALONSO CORTÉS, Director of the Instituto de Valladolid; well-known historian of literature and Cervantes scholar; Corresponding member of the Real Academia Española and of the Real Academia de la Historia de Madrid; and author of numerous publications of a scholarly nature.

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JOSÉ LEITE DE VASCONCELLOS, Professor do Curso Superior de Bibliothecario-archivista; Conservador da Bibliotheca Nacional de Lisboa; and author of numerous scientific studies.

(Signed) JOHN D. FITZ-GERALD, *Chairman*  
 C. C. MARDEN                      GEORGE W. H. SHIELD  
 CHARLES P. WAGNER            MARGARET C. DOWLING  
 CAROLINE B. BOURLAND        EDITH CAMERON  
 J. MORENO-LACALLE            HOMERO SERÍS

## REPORT OF COMMITTEE ON AMENDMENTS

Some years ago Article IV, §2, of the Constitution was amended to its present form for the specific purpose of preventing the necessity or the possi-

bility of having a large majority of the official staff go out of office at the same time, since it was deemed more conducive to stability not to have a radical and wholesale change in the official staff at any given election. In 1922 it was foreseen that the present rule would make it necessary to elect seven of the nine members of the Executive Council at the annual meeting in 1923, and amendments were proposed to correct that state of affairs. Unfortunately this Association did not see fit to adopt those amendments, and this year the Nominating Committee has been obliged to fill *eight* of the *nine* offices of the Executive Council. Under these conditions it is hoped that the Association will now be willing to adopt those amendments and obviate any repetition of this year's experience.

The following amendments, if adopted, will enlarge our Executive Council to eleven members and will bring it about that at no annual election shall we have to elect more than four or five officers, out of the total of eleven.

#### ARTICLE IV. OFFICERS

- §1. The last three words to read: *Six* other members. (The present reading is: *Four* other members.)
- §2. Change the entire paragraph to read as follows:

The term of these officers shall be as follows: for the President, one year; for the three Vice-Presidents, three years (one to be elected each year for three years, and the out-going Vice-President to be considered as First Vice-President, etc.); for the Secretary-Treasurer, three years; for the six other members of the Executive Council, three years each (two to be elected each year for three years).

(The present reading is as follows: The term of these officers shall be as follows: for the President, Third Vice-President, and one of the four other members, one year; for the Second Vice-President, Secretary-Treasurer, and one of the four other members, two years; for the First Vice-President and two of the four other members, three years.)

#### EXPLANATORY NOTE

Of the present staff of officers only Professor Alfred Coester, the Secretary-Treasurer, will hold over, and will not be affected by the coming election.

If the proposed amendments are approved, it should be understood that (in order to cause as speedily as possible the proper rotation of the various classes) Professor Shield is elected for a two-year term, along with Professor Beardsley, as Executive Council member. Then the additional two Executive Council members provided for in the amendments should be nominated from the floor for a one-year period and elected by a majority of those present. In making these two nominations the members should bear in mind the principles that have hitherto ruled in sessions of nominating committees: representative territorial distribution, and proper proportion between high school and university representation.

JOHN D. FITZ-GERALD, *Chairman*  
HOMERO SERÍS  
LAWRENCE A. WILKINS  
ALFRED COESTER  
AURELIO M. ESPINOSA

## A LETTER

URBANA, ILLINOIS  
November 15, 1926

To the Editor of "HISPANIA"

MY DEAR MR. EDITOR:

The large *de luxe* edition of *Pepita Jiménez*, with beautiful full-page illustrations in colors from paintings made for the occasion, and with an exquisite special binding, is completely exhausted. Our members, who are lovers of Juan Valera, may be interested in learning that there are still available, at a moderate price, a few copies of the limited *semi-de luxe* edition of *Pepita Jiménez*, printed from the same plates, but on less expensive paper, with smaller margins and without the special cover. Even this edition will soon become a rarity, and our members in considering its purchase should bear in mind that it forms part of the centenary tribute to Valera. If any of our members desire further information, I should be happy to supply it.

Respectfully yours,

JOHN D. FITZ-GERALD

UNIVERSITY OF ILLINOIS

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**NAVARRO TOMÁS TO TEACH AT STANFORD UNIVERSITY**

Dr. Tomás Navarro Tomás, Director of the Laboratory of Experimental Phonetics of the Centro de Estudios Históricos, Madrid, has accepted a call to Stanford University for the Summer Quarter of 1927. He will give two regular courses, a course in Spanish Phonetics and a course in Spanish Lyric Poetry. Professor Navarro is a pupil of Menéndez Pidal. He is one of the editors of the *Revista de filología española* founded in 1914 by Menéndez Pidal, is the author of over a dozen books on Spanish language and literature, and is recognized as the greatest living authority on Spanish phonetics. Teachers and students of Spanish are all acquainted with his great work *Manual de pronunciación española*, first published in 1918 and now published in a third edition. Professor Navarro is not only an authority on Spanish phonetics. He has made extensive researches into general phonetics and has recently published a treatise on Basque phonetics.

The summer of 1925 Professor Navarro gave courses at the University of Porto Rico. After his stay in California during the summer of 1927 he goes to the University of Porto Rico for the academic year 1927-28. He will arrive in California about the middle of June.

## OBITUARY

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### ERWIN W. ROESSLER

On Saturday, October 23, 1926, Dr. Erwin W. Roessler, First Assistant in Modern Languages and Head of the Department of Modern Languages in the High School of Commerce, New York City, met instant death, as did also Mrs. Roessler and a young lady who accompanied them, when an express train struck the sedan in which all three were riding. The sad accident occurred at a crossing in Golden Bridge, New York.

Thus another of the founders of the American Association of Teachers of Spanish has passed away. It was only recently, in the October issue of *HISPANIA*, that I had to record the death of Dr. Guillermo A. Sherwell.

Dr. Roessler was in his forty-seventh year. After graduation from the University of Chicago, and receiving there his degree of Doctor of Philosophy, he entered the high-school system of New York City in September, 1904. In a brief five years he succeeded in rising to the post of First Assistant or Head of Department.

In his undergraduate and graduate days at the university, Dr. Roessler specialized in Germanics and did also considerable work in Spanish under the direction of Professor Pietsch, the distinguished Hispanist of the University of Chicago.

When the American Association of Teachers of Spanish was formed in 1916, the first officers in the Executive Council realized the great importance of finding the right man to handle the advertising part of the work involved in issuing the journal, *HISPANIA*. They were fortunate indeed in choosing Erwin W. Roessler and in being able to induce him to undertake this task, at that time a very important one if our Association were to be financially successful. Dr. Roessler's excellent business ability and his knowledge of men and practical affairs were of enormous usefulness in those first difficult years. Then came a time when, because of ill-health, he was compelled to resign from the position of advertising manager and to absent himself from school. For three or four years he fought valiantly against a tenacious disease—rheumatism, which affected particularly the heart, and it was not until this fall that his physicians pronounced him cured—cured, as it proved, only to be the victim of a most sudden and tragic taking-off.

We, here in New York, shall greatly miss Dr. Roessler for a long time. He was a man of courage, of scholarship, an excellent trainer of young teachers, a fine head of department, thorough himself and expecting thoroughness in others, a cheerful, wholesome man, devoted to his friends, to his music, and to the finer things of life.

At a meeting of the fifty-eight chairmen of departments of modern languages held on October 26, the resolutions printed below were passed concerning Dr. Roessler and a wreath was sent by them to the funeral held that afternoon, which many of his colleagues in the language departments of the Greater City attended.

LAWRENCE A. WILKINS

RESOLUTIONS OF THE CHAIRMEN OF MODERN LANGUAGE DEPARTMENTS  
IN SENIOR HIGH SCHOOLS, PASSED AT THEIR MEETING  
ON OCTOBER 26, 1926

WHEREAS, sudden death took from us on October 23, 1926, our colleague, Dr. Erwin W. Roessler, first assistant and head of the department of modern languages in the High School of Commerce, and

WHEREAS, we feel deeply the loss of one who was our esteemed friend, an able teacher and trainer of teachers, a leader and inspirer, a man eminent in our field of education, and one noted for his ability, courage, uprightness, and signally high character, and

WHEREAS, our sympathy is profound for those of his family who mourn his loss and likewise that of his wife who was taken in the same quick disaster, and who was an honored member of the faculty of the Wadleigh High School; therefore be it

*Resolved*, that we, chairmen of the departments of modern languages and the directors of modern languages in senior high schools, express, by means of transmission of copies of these resolutions, our sorrow and our sympathy to the members of Erwin W. Roessler's family and to the principal and members of the faculty of the High School of Commerce and especially to the members of the modern language department of that school, and be it further

*Resolved*, that copies of this resolution be given to the press of this city and a copy filed with the Superintendent of Schools and the Associate Superintendent in Charge of High Schools.

## REVIEWS

**Manual de Pronunciación Española.** Tercera edición corregida y aumentada. Por Tomás Navarro Tomás, Madrid, 1926.

This third edition of the *Manual de pronunciación española* contains important changes and additions. The extent of the enlargement may be judged by the fact that the new edition has approximately eighty pages more than the old edition.

In the Introduction, § 3, the general distinction between the Spanish of central and northern Spain on the one hand, and that of southern Spain and Spanish America on the other, is brought out clearly:

"Desde este punto de vista la semejanza entre el andaluz y el hispanoamericano no se funda únicamente en la extensión con que en uno y otro se dan el seseo y el yeísmo, sino en la evolución de las consonantes finales, en la relajación de la *j*, en la tendencia de determinadas vocales a tomar un timbre más abierto y en cualidades menos concretas y aún no bien definidas que afectan al mecanismo total de la articulación. Verdad es que tratándose de personas cultas, las diferencias fonéticas entre castellanos y andaluces o hispanoamericanos son mucho menores que entre las clases populares.

"Se comprende que en el habla de América debe haber influencias fonéticas de todas las regiones españolas, pero no es cosa fácil establecer la época, los lugares y las circunstancias relativas a la influencia de cada región. El número y la procedencia de los colonizadores, aun siendo datos de principal interés, pueden no aparecer siempre en relación con el arraigo y la amplitud de determinados fenómenos. El hecho es que el oído español puede confundir a un hispanoamericano con un extremeño o andaluz, pero no, por ejemplo, con un asturiano, castellano o aragonés."

In § 4, Navarro undertakes to define the kind of Spanish that he considers the norm of good pronunciation. It is the speech of cultivated people in Castile. It rejects both provincial variations and the pronunciation of the lower classes in Madrid, Toledo, etc. And it also rejects the speech of people who, for etymological or orthographic reasons, attempt to use a pedantic pronunciation (such as pronouncing *b* and *v* as in French or English).

Once more Navarro warns us against the erroneous belief that "Spanish is pronounced as it is written." Although Spanish orthography approximates a phonetic system much more nearly than does English orthography, after reading through Navarro's *Manual* one cannot fail to be impressed by the large number of cases where orthography and pronunciation differ in Spanish. In this connection it might not be amiss to add some day to the *Manual* a concise, general statement regarding the double pronunciation of Spanish, which uses one or the other according as the speaker utters the words slowly and emphatically or rapidly and without conscious effort. Thus, a teacher dictating to beginners and pronouncing each syllable separately, would say: *un-ba-so-de-a-gua*, with *n* and with relatively occlusive *d* and *g*; while in normal conversation he would say *umbaso de agua*, with *m*, with a completely occlusive *b*, and with fricative *d* and *g*. Again, he would say *mismo* if articulating with pedantic distinctness, but if he spoke normally he would say

*mismo*. The number of such changes is large in Spanish, and they cause our beginners much trouble. For instance, a beginner may ask his teacher, a native Spaniard, to give him the "correct pronunciation" of *mismo*, and the teacher will invariably give *mis-mo*. But when this same teacher is talking in a normal tone of voice and without self-consciousness he will pronounce the word *mismo*.

When we come to the body of the *Manual* we note, for instance, that the exercises have been transferred to the back of the book and the bibliographies have been considerably enlarged. Both changes are commendable.

In § 42, Navarro calls attention to the fact that the open or close quality of Spanish vowels depends on environment rather than on etymological grounds, and he calls attention to the existence in Spanish of a variety of metaphony that is common in Portuguese, namely where final unstressed *o* tends to close the preceding stressed vowel, and final *a* or *e* tends to open it. This kind of metaphony, by the way, is found in Rumanian also. In Spanish, however, the resultant change is less than in Portuguese or Rumanian.

Paragraph 44, on the tendency of unstressed vowels toward "relaxation," reminds one of the advisability of warning English-speaking students to disregard all that Navarro says regarding relaxed or obscure unstressed vowels in Spanish. Navarro's statement is correct and should appear in a manual such as this, but it must be used cautiously by our beginners. It is really better not to tell them that the final *a* of *cama* is more relaxed or obscure than the stressed *a*. It is better to instruct them to pronounce the two *a*'s alike if they can. In fact, the language of central Spain (Castilian) and the language of central Italy (Tuscan) are, so far as I know, the only Romance languages that have kept intact in their purity the final *o* and *a*. Elsewhere final *o* has become *u* or has disappeared, and final *a* has become an obscure "neutral" or "mixed" sound, or has even disappeared as commonly in modern French. But in Castilian and Tuscan we still hear *luna* and *tanto* with a full, resonant *a* and *o* that it is a joy to hear.

In the new edition, Navarro uses *trabada* and *libre*, instead of *cerrada* and *abierto* respectively, when referring to syllables.

No rules in Spanish phonetics are more important than those for distinguishing the open vowels from the close. Some important changes in these rules appear in the third edition. Thus, *i* is open before *j*. And *e* is open in contact with multiple *r*, except when between the *r* and *s*, as in *resto*; *e* is also open in a closed syllable, except before *m*, *n*, *s*, *d*, *z*, and *x=gs*. Here the second edition mentioned only *n* and *s*. The *o* is open in contact with multiple *r*, whether it precedes or follows, before *j* (as in *hoja*), and in the combination *aor* and *aol* (as in *ahora* and *la ola*). The *u* is open in contact with multiple *r*.

In the discussion of the three shades of pronunciation of Spanish *a*, Navarro repeats the statement that the Spanish palatal *a* has approximately the sound of English *a* as in "ask." It would have been better to choose another word, such, for instance, as "act" or "bad." In "ask" the quality of the *a* varies all the way from the palatal front *a*, as heard commonly but not exclusively in the United States, to a medial or velar (back) *a*, heard com-



monly in parts of England, and generally among cultivated people in the United States.

Navarro (§ 58) warns against the diphthongation of stressed *o*, of which he says: "especialmente los angloamericanos suelen efectuar diciendo algo como *to'no*, *no'ia*, por *tono*, *nota*, etc." The fact is that the Americans of English speech, and especially the western Americans, make the stressed *o* and the stressed *e* less diphthongal than do the English of central or southern England. Thus, an American tends to say "code" with little diphthongation, while an Englishman will usually say *co'de*, with open *o* and a distinct *u* glide. Incidentally, on page 50, *chante* should be *chanté*; and on page 63, twelfth line from the bottom, "final" should be "principio."

The material in §§ 68-70 is in part new and in part is drawn from the later pages of the old edition. For English-speaking people, with their fondness for hiatus, probably nothing in Spanish is more troublesome than the use of sineresis and synalepha; nor is anything more important. Listen to the beginner in schools and colleges read *no está aquí* as a sentence of five syllables (instead of three). They will all do it unless the teacher hammers away at them constantly. And when it comes to such subtleties of synalepha as are found in *empezó a retosar* and *medité un momento*, with shift of stress to *a* and *un*, I fear that even some of our advanced students may stumble. Certainly, no one can read verse properly or sing to set music without a control of sineresis and synalepha; and in Navarro's new *Manual* none of the material is more important for English-speaking students.

In § 70 the following statement is made:

"Las vocales representan aproximadamente el 50% del material fonético del idioma español. Las consonantes, aunque forman una serie más numerosa que la de las vocales, no entran en mayor proporción que éstas en la composición de las palabras. Hay varias consonantes de uso relativamente escaso. La vocal más frecuente es la *a*. En el recuento de varios trozos, el orden de frecuencia en que han resultado las cinco vocales, dentro del 50% indicado, ha sido: *a*, 16%; *e*, 14; *o*, 10.4; *i*, 6; *u*, 3.6. Las variantes abiertas *e*, *o*, son menos frecuentes que las cerradas *e*, *o*."

These data are interesting and one wonders whether they do not throw some light on the Spanish fondness for assimilation to *a* (as in *para*, *navaja*, *trabajar*, etc.) and less often dissimilation from *i* or *u* (as in *vecino*, *culebra*, etc.).

In § 74 the statement is made that the Germans and English are wont to pronounce *p* as *b*, etc. The Germans from certain parts of Germany do so, as many of us have noted, but I doubt that any English-speaking people do so.

There is in § 93 an interesting discussion of the *ceceo*, and in § 108 the *ceceo* is treated. Navarro advises all foreigners, even if they go to Spanish America, not to pronounce *z* as *s*:

"En cuanto a los extranjeros que estudian este idioma, es indudable la conveniencia de que aprendan a hacer una distinción que, aparte de facilitar la ortografía y la lectura del verso, es considerada en España como la forma más correcta y no parece afectada ni pretenciosa en América tratándose de personas que no son naturales del país."

And yet he says that :

"La opinión general en Castilla acepta el seseo andaluz e hispanoamericano como modalidad dialectal que los hispanoamericanos y andaluces pueden usar sin reparo hasta en los círculos sociales más cultos y escogidos. Son muchas, sin embargo, las personas de dicho origen que teniendo que viajar o vivir fuera de su país adoptan el uso de la zeta, cuyo sonido, por su carácter culto, borra todo indicio de procedencia."

Probably no sound is more difficult for English-speaking people than the Spanish *s*. In north central Spain it is a back *s*, slightly palatal. In Andalusia and in most of Spanish America it is a front *s*, uttered softly and without hissing when initial or intervocalic. Before a consonant, or final, it frequently resembles German *ch* in *ich* pronounced very softly, or it has disappeared altogether, as in *loh pahtore* (*los pastores*), etc.

A distinguished Spaniard from Cordoba, Spain, who now lives in Madrid, told me once that he had resided in the capital ten years before he could use the Castilian back *s* without conscious effort. Whichever Spanish *s* they learn, the back slightly palatal *s* of Old Castile, or the front and non-sibilant *s* of Andalusia and most of Spanish America, our students should expect to use conscious effort for several years before breaking away from their offensively sibilant English *s*.

Navarro has added to the treatment of *r* (see §§ 113, 115, and 117). I said above that probably no sound is more difficult for our students than the Spanish *s*. I now retract, to this extent. The Spanish single *r* (not the double or multiple *r*) is the most difficult sound of all for those Americans who were born and reared between the Alleghenies and the Sierra Nevada, and north of the Ohio River, that is to say, in the great hinterland, where the natives use a back or velar *r* (with the tongue pulled back) that affects every sound in its vicinity. This *r* is not found, oddly enough, anywhere along the Atlantic, Gulf, or Pacific Coasts, except on the tongues of people who have come from the northern Middle West of the United States. Anyone that uses this velar *r* will have great difficulty in acquiring a Spanish *r* that will be even intelligible to Spanish ears. Probably the best way for such a person to acquire the *r* of *cara*, for instance, is to follow the advice of Professor O. Q. Russell—which is also given by Navarro on page 118—to make the *r* as nearly as possible in the *d* position. I would add that the *d* should be as far forward as possible, so as to make sure that the *d* is not made in or near the position of the back *r*. Say *se lava la cada*, and one gets a sound much nearer the Spanish *r* than if one says *se lava la cara* with a Middle-Western American *r*. At any rate, the *cada* would be understood, while the *cara* probably would not be, unless its meaning were gotten from the context.

Another difficult sound for English-speaking students is the Spanish *y* as in *ya*, *yo*, etc. The English *y* will not do, of course. But when our students attempt to make the *y* properly fricative, they are apt to go too far and pronounce it like English *j* in *just*. The only consolation for this is that some Spaniards and Spanish Americans do so too when they speak emphatically. In fact, Spanish *y* after *n* or *l* should have the sound of English *j* in *just*

(§ 119), as in *con hierro, el yerno*, etc. I wonder how many of our advanced students in Spanish know this and practice it.

In § 121, Navarro calls attention to the pronunciation of intervocalic *y* like English *s* in "p'asure" in parts of New Castile and Andalusia (I have heard *caballo*, with the *ll* thus pronounced, in Toledo, Spain). This is the common pronunciation of intervocalic *y* in the Argentine. It has often been said that this Argentine sound came from Italy, as about one-third of the Argentines are of Italian descent. The Italian speech habits may have helped to establish the *zh* sound in the Argentine, but as the sound is wide-spread in Spain, it is not necessary to go to Italy to find the source of the Argentine pronunciation of intervocalic *y* (or *y* from *ll*).

Again, I wonder how many of our students have broken with the English *ny* and *ly* (as in "onion" and "million"), and have learned to pronounce *ñ* and *ll* with the tip of the tongue against the lower teeth.

It is customary in our North American schools and colleges to say that we are teaching the "Castilian pronunciation" if we use the zeta and do not pronounce the *ll* as *y* (forgetful of the two *s*'s, the two *j*ots, etc.). But the conditions are not so simple as all that. It is true that the zeta line is south of Madrid, but on the other hand the *y* (for *ll*) line is north of Madrid. In both Madrid and Toledo the natives use the zeta, but they generally pronounce the *ll* as *y*, except on the stage or in the pulpit.

In our schools I, for one, would advise the use of zeta. As to *y* for *ll*, I am in doubt. Most of our students who are trying to pronounce the *ll* give it the sound of English *li* in "million," and that is infinitely worse than *y*. And then *y* for *ll* is common in Madrid and Toledo.

The "Resumen" (§ 132) is new, and it shows how much spoken Spanish may differ from what one would expect from the printed page, and also how fluctuating and imprecise are many Spanish sounds. Thus, in the same small town, one person may say *cansado*, another may say *cansao*, while a third says *cansau* with a very broad *a* (§ 101). A gentleman, by the way, may say *cansao*, but he is not allowed to say *cansau*.

In this "Resumen" there are interesting statistics regarding the frequency of the several consonants:

"Las consonantes sonoras, en el cuadro de nuestros sonidos, son más numerosas que las sordas. . . . Aparte de esto, algunas de ellas, como la *r*, la *l* y la *n*, se destacan entre todas por su extraordinaria frecuencia. La *s* es más frecuente que cualquiera de las oclusivas *p*, *t*, *k*, pero la *theta*, la *jota* y especialmente la *f* se dan en proporción más pequeña que dichas oclusivas. En cifras aproximadas se puede calcular la proporción media de las vocales en un 50 por 100, la de las consonantes sonoras en un 30 por 100 y la de las sordas en un 20 por 100."

The long chapter on "Sonidos Agrupados" is one of the most important in the book, and one that our advanced students should study with care. How many already know, for instance, that in *al día siguiente, su tía Dolores, se había venido*, etc., the *ia* is pronounced *iá* "en la conversación ordinaria y corriente," "sin protesta del oído . . . diciéndolas con naturalidad y rapidez" (§ 148)?

The chapters on "Entonación" are important and helpful, but are, in the main, quite beyond the reach of our students unless they are fortunate enough to have a highly trained native teacher who will give them much drill on the "sing" of the language. This "sing" is the last thing that foreigners get, if they ever get it at all. Fortunately, it is not so important as synalepha, nor so vital as the proper control of *e, o*, of *b, d, g*, of *r, s*, etc.

The new edition contains much valuable material that is not found in the first and second editions. Students of Spanish are fortunate to have at their disposal a treatise on pronunciation that is both scientifically accurate and pedagogically usable. I know no other language that has a better *Manual of Pronunciation*.<sup>1</sup>

E. C. HILLS

UNIVERSITY OF CALIFORNIA

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<sup>1</sup> I should be remiss if I failed to mention that Professor A. M. Espinosa has made for our schools and colleges an excellent translation, in abridged form, of the new edition of the *Manual*. It is published by Sanborn & Company.

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**The Modern Language Journal**, X, 1, October, 1925.—C. W. Cartwright, "A Study of the Vocabularies of Eleven Spanish Grammars and Fifteen Spanish Reading Texts" (word-frequency lists). A. G. Bovée, "A Suggested Score Card for Attainment in Pronunciation." D. Vittorini, "Il Grottesco nel teatro italiano moderno e contemporaneo." O. B. Hoblit, "To the Right-About" (it is impossible to teach students to speak a foreign language in school, therefore the attempt should be abandoned). A. J. Roehm, "The National Bureau of Educational Correspondence" (a clearing-house for the exchange of student correspondence with foreign countries, maintained by Peabody College, Nashville, Tenn.). A. Schinz reviews *A Short History of French Literature* (Maxwell A. Smith), *Histoire de la littérature et de la pensée française* (Daniel Mornet), *Les chefs-d'œuvres de la langue française* (Henri Bornecoupe), and *Les amitiés américaines de Madame d'Houdetot* (Gilbert Chinard); W. H. Scheifley reviews *La comédie de mœurs en France au dix-neuvième siècle* (Louis Allard).

2, November.—A. Coleman, "What the Modern Language Teacher Must Do for the Modern Foreign Language Study." W. R. Shepherd, "The Spanish Heritage in America" (a historian gives some idea of the debt of the United States to Spanish civilization). J. P. Hoskins, "Statistical Survey of the Effect of the World War on Modern Language Enrollment in the Secondary Schools of the United States" (official figures from the United States Bureau of Education showing the relative positions of the three major modern foreign languages between 1890 and 1922 are analyzed, discussed, and interpreted). A. T. Hurlburt, "Advanced French Conversation" (a sane discussion applying equally well to any language). D. Vittorini reviews Fucini's *Novelle e poesie* (Henry Furst); M. S. Pargment reviews Pierre Loti's *Mon frère Yves* (H. W. Church); R. P. Bowen reviews Alfred Rambaud's *Extraits de l'histoire de la civilisation française* (Joseph Seronde); J. M. Carrière reviews George Sand's *La Mare au Diable* (Léopold and Alice Cardon) and Anatole France's *La comédie de celui qui épousa une femme muette* (Léopold Cardon) (corrections); A. E. Trombly reviews *Folk Songs of French Canada* (Marius Barbeau and Edward Sapir).

3, December.—S. H. Bush, "The Dry Bones of Language Teaching" ("teaching is not a science but an art"). E. J. Kueny, "Comme on a d'appétit." S. H. Patterson, "The Technique of the Reading-Lesson in Modern Languages." R. K. Spaulding, "The Mood with *antes (de) que*" (the writer thinks that the indicative is never used by modern writers after *antes (de) que*). E. H. Zeydel, "The Trend of Literature in Germany since the War" (informing and suggestive). E. Goggio, "Literature and Translation in Modern Language Courses" (translation, in general, not necessary after the second year). L. H. Lemper, "Objective versus Subjective Tests in Modern Languages." C. E. Anibal reviews *Libros y autores modernos* (César Barja); I. Bronk reviews (with corrections) *Première année moderne* (Léopold Car-

don) and *Les Misérables* (ed. by L. and A. Cardon); E. B. Williams reviews *Industrial and Scientific French* (Eric Viele Greenfield and Herman Babson); C. Nottingham reviews *Beginner's French* (Victor E. François and Franklin Crosse).

4, January, 1926.—H. Kurz, "Reflections on Method" (distinguishes very sanely between tricks of method and a teacher's grasp of a language as a living subject; supplies useful lists of material in French and Spanish). F. J. Kueny, "The Meaning of the French Adjective *fruste*." F. D. Cheydleur, "The Grand Prize of the French Academy for the Novel." C. F. Sparkman, "The Value of Phonetics in Teaching a Foreign Language" ("students should not study the science of phonetics, but must have the benefit of all phonetic laws, which must be well known by the teacher"). E. Malakis reviews *Le français oral* (M. S. Pargmentt); S. E. Leavitt reviews Navarro y Lamarca's *Compendio de historia hispanoamericana* (ed. by R. T. House and C. Castillo); T. M. Campbell reviews *Treasury of German Song* (B. J. Vos); W. L. Schwartz reviews *Historical French Reader* (Paul Studer and E. G. R. Waters); B. M. Woodbridge reviews *Anthology of French Lyric Poetry* (C. E. Young); E. A. Dawson reviews *French Composition and Pronunciation Exercises* (Noëlia Dubrulle), Dumas' *Dame aux Camélias* (ed. by H. A. Smith and R. B. Mitchell) and François de Curel's *La nouvelle idole* (ed. by H. A. Smith and L. R. Méras); N. L. Torrey reviews *Pinloche's Pictorial French Dictionary*.

5, February.—A. Green "The Measurement of Modern Language Books" (useful advice to the teacher about choosing textbooks). H. E. Eddy, "The French Element in English." M. A. Smith, "A Defense of the One-Year Survey Course in Literature" (makes out a good case, particularly on the ground of general culture; see No. 6 below). C. von Klenze, "The Revolution in Contemporaneous Germanics." M. P. González, "A propósito del último libro de 'Azorín'" (beauty of form and attention to unnoted detail are Azorín's chief preoccupations. *Una hora de España*—his discourse of reception into the Academy—adds little to what has preceded it). N. B. Adams reviews Luis Lopez Ballester's *Lucha extraña* (ed. by J. M. Albaladejo and H. H. Britton); E. Feise reviews Grillparzer's *Weh Dem, der Lügt* (ed. by G. Waterhouse); F. Sánchez reviews *A Short History of Spain* (Henry Dwight Sedgwick); E. F. Hauch reviews *German Lyrics and Ballads* (ed. by B. J. Vos and P. A. Barba); C. E. Parmenter reviews (with corrections) *Manual of French Pronunciation and Diction* (J. W. Jack) and *Effective French for Beginners* (James L. Barker).

6, March.—S. G. Morley and A. L. Gregory, "Modern *aun* and *aún*" (approaches the problem from the angle of metrics, disregarding mere type-setting). J. H. Hess, "German Reading in Elementary Courses." A. Schinz, "The Problem of the One-Year Literature Survey Course Again" (thinks it futile to attempt to "survey" the whole field of French literature in one year. Favors reducing to period courses. See No. 5 above). C. C. House, "An Experiment Involving the Laboratory Method" (the use of automatizing exercises). W. H. Scheifley, "Edouard Estaunié." L. E. Bentley, "The Trodden Path—How Far Afield" (the writer has discovered the use of "outside read-

ing"). D. Breazeale, "France in Bronze." O. Müller reviews *A French Composition Book* (M. C. Coindreau and L. F. H. Lowe); S. Kroesch reviews *A First German Reader* (E. W. Bagster-Collins) and *An Elementary German Reader* (Edwin H. Zeydel); H. G. Doyle reviews (with corrections) *First Course in Spanish* (Joseph H. Alexsis); E. B. Williams reviews *A Portuguese Grammar* (E. C. Hills, J. D. M. Ford, and J. de Siqueira Coutinho); C. von Klenze reviews *Von Deutscher Art und Kunst* (ed. by E. Purdie).

7, April.—A. Coleman, "The First Year of the Modern Foreign Language Study." J. Harris, "How Can an American Student Best Profit by a Year in France?" O. F. Bond, "Reading for Language Power" (a program of extensive and intensive reading). C. Morgan, "Vocabulary Analysis of a Second-Year Spanish Text" (the text chosen is Azorín's *Un pequeño filósofo*). A. E. Lussky, George Eliot's *The Mill on the Floss* and Theodor Storm's *Immensee*. H. Kurz reviews *Essentials of French* (James P. Bird); R. S. Phelps reviews *Beginners' Italian Reader* (Lawrence A. Wilkins and Catharine R. Santelli); A. J. Uppvall reviews *The Oxford Book of Scandinavian Verse* (ed. by Sir Edmund Gosse and W. A. Craigie); H. Harvitt reviews *Lectures pour tous* (Harry Kurz); R. P. Bowen reviews *A French Grammar Cahier* (F. Lister).

8, May.—B. Q. Morgan and J. Van Horne, "A Bibliography of Modern Language Methodology in America for 1925." A. M. Coe and C. Rodríguez-Castellano, "Textbooks for High School and Elementary College Spanish Classes" (a useful bibliography). C. Stocker, "A Further Study in French Tonetics." C. E. Leavenworth, "The Dictation Exercise—Its Variations and Values." L. L. Stroebe, "German Fiction since the War." J. T. Lister, "The Status of Spanish in the State and Private Universities and Representative Colleges in the United States" (in most of the institutions canvassed Spanish has equal standing with French and German in satisfying requirements for graduation). E. H. Hespelt reviews *Cuentos romances y cantares* (ed. by A. M. Espinosa); H. W. Hewett-Thayer reviews Gottfried Keller's *Der Grüne Heinrich* (ed. by Barker Fairley); L. H. Skinner reviews *Précis de littérature française* (J. Badaire); J. Hatheway reviews *Segundas lecciones de Español* (Carolina Marcial Dorado); A. W. Aron reviews *German Grammar for Beginners* (Edward Franklin Hauch).

**Modern Language Forum**, XI, 1, January.—J. W. Todd, "Alleged Linguistic Incapacity" (the writer believes that linguistic incapacity, as such, does not exist).

2, April.—J. Adams, "Backgrounds in Language Teaching. Report of the Committee on Modern Foreign Languages of the N.E.A. Commission on the Curriculum." A. G. Fite, "Une visite chez un maître de drame contemporain" (an intimate and suggestive little sketch of the French dramatist, François de Curel).

3, June.—L. D. Bailiff, "Juan Maragall." F. L. Schoell, "Le livre français de par le monde."

**Bulletin of the Pan-American Union**, LX, 3, March.—H. G. Doyle, "Spanish Studies in the United States." (A valuable account of the genesis

and development of Spanish scholarship in this country. Contains names of distinguished hispanists and mention of their work, calls attention to libraries and collections, etc. "It is absurd, I believe, to credit the decline in German with being more than a mere contributory cause to the increase in Spanish, or to attribute to that decline any permanent effect upon Spanish as distinguished from French, or Latin, or indeed other subjects in the curriculum." The article is summarized in *The Review of Reviews* for April, pp. 436-437.)

**Education**, XLVI, 6, February.—K. A. Sarafian, "The Teaching of French in the Secondary Schools of America" (covers historical background, values, aims and objectives, methods and teacher-training).

10, June.—E. R. Caverly, "English Grammar and Foreign Language Failures." (The correlation between lack of ability in English grammar and failures in foreign language is not very close.)

**Educational Review**, 71, 2, February.—F. Ruge, "The Sources of Our Trouble in the Modern Language Field."

**School Review**, XXXIII, 7, September.—J. N. Jordan, "Prognosis in Foreign Language in Secondary Schools." (The correlation between the score on the Terman Group Test and the student's performance in elementary language is somewhat closer than that shown by the Wilkins Prognosis Test. Students with a Terman I.Q. of less than 100 have less than an even chance of doing satisfactory work.)

9, November.—A. G. Bovée, "Foreign Languages in France."

XXXIV, 3, March.—A. Coleman, "Progress of the Modern Foreign Language Study."

4, April.—W. C. Reavis, "Teaching High-School Pupils How to Study a Modern Language" (reviews P. Hagboldt's *How to Study Modern Languages in High School*).

**School and Society**, XXII, 560, Sept. 19, 1925.—H. G. Doyle, "'Commercial' and 'Scientific' Courses in Modern Foreign Languages." (There is no such thing as "Scientific German" or "Commercial Spanish." The student should merely learn the language he wishes to read or write in the usual way.)

XXIII, 576, January 9, 1926.—H. G. Doyle, "The Romance Languages as an Introduction to Latin." (Suggests that the modern romance languages might be studied as an approach to Latin rather than vice versa as is the usual practice. Quotes from Benjamin Franklin and A. Marshall Elliot in support of this order as rational and pedagogically sound. The writer would like to have the theory tried out as a controlled experiment over a term of years.)

578, January 23, 1926.—H. B. Schwartz, "The Foreign Language Schools of Hawaii."

581, February 13, 1926.—W. R. Price, "Romance Languages as an Introduction to Latin" (disagrees rather rudely with Mr. Doyle in XXIII, 567).

588, April 3, 1926.—W. D. Allen, "To Latin via a Romance Language" (pro-



tests mildly and by implication against the intemperance and discourtesy of the article last cited).

590, April 17, 1926.—J. Warshaw, "The Revaluation of Modern Language Study." (A modest and moderate presentation of the thesis that the languages are an important factor in school work from whatever angle the question be approached. Some of the well-worn fallacies of those who maintain the contrary are gently dissected.)

600, June 26, 1926.—E. A. Kirkpatrick, "Further Revaluation of Language Studies Needed." ("When courses in language are intelligently [*sic*] reorganized, there will be no course in French, Spanish, German, Latin, and not many in English in general but courses in visual French, in oral French, literary French, etc.; while courses in grammar or the science of language will not attempt to teach the art of using any language but will only study the structure of sample sentences in various languages.")

**Modern Languages**, VII, 1, October.—J. C. Flügel, "Some Psychological Aspects of the International Language Movement" (psychological factors for and against the development of the use of Esperanto). F. B. Kirkman, "First Principles of the Direct Method" (I. Direct Association; II. Maximum Use of the Foreign Language Consistent with Clear Comprehension). F. H. Pughe, "German Music in the Eighteenth Century."

2, December.—M. G. Devonshire, "The Teaching of Modern Languages in Norway, Denmark, and Holland." L. Hüst, "How Shall We Learn French?" ("It is the idea which makes the sound into a word. . . . We must avoid connecting the idea too much with grammar. . . . [We should] work more on the idea in connection with the sounds of the language and less on word-pictures and word-forms.") Lutetius, "Flâneries littéraires." A. H. C., "French in the Preparatory School." F. B. Kirkman, "First Principles of the Direct Method" (III. Habit Formation in Language Learning).

3 and 4, February.—H. V. Groves, "Can Phonetics Be Taught Without Symbols?" (The writer would discard the I.P.A. system in favor of French spelling, made phonetic by means of "italics, marks under letters, and similar devices.") F. B. Kirkman, "First Principles of the Direct Method" (III. Habit Formation [continued]). G. A. Parry, "A Week at the Lycée Condorcet, Paris." Viscount Cecil of Chelwood, "National Characteristics and the League of Nations." J. C. Robertson, "The Movement of Ideas in Modern German Literature." J. W. Jeaffreson, "Stress and Rhythm." A. R. Pastor, "The Study of Spanish" (enthusiasts about Spanish should not be so because it is the key to an amusing, picturesque, colorful, romantic world, but because of Spain's solid contributions to European and American civilization).

5, April.—Lutetius, "Flâneries littéraires." F. B. Kirkman, "First Principles of the Direct Method" (IV. Relative Importance of the Different Kinds of Linguistic Attainment; V. Application of the Principles). F. C. Green, "Some Limitations of the Direct Method" (reviews the conclusions of Mr. Kirkman [see above], whom he considers a "mixed methodist" rather than a "direct methodist"). F. B. Kirkman, "Reply to Professor Green."

6, June.—F. B. Kirkman, "First Principles of the Direct Method. Conclusion: Lesson Plans. The several articles of this series are worth the attention of both proponents and opponents of the direct method.)

**Les Langues Modernes**, XXIII, 7, October.—L. Marchand, "Les principes psychologiques du français."

8, November–December.—A. Rérat, "Les humanités modernes."

XXIV, 3, April.—L. Marchand, "Principes psychologiques de la langue allemande." F. Denjean reviews *Dramatic Theory in Spain* (H. J. Chaytor).

6, July.—A. Koszul, "L'Avenir de nos études supérieures de langues vivantes."

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